

# **Knowledge Sharing in Pulsating Organisations: The Experiences of Music Festival Volunteers**

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## **Abstract**

This research aimed to investigate how and why festival volunteers share knowledge in pulsating UK music festival organisations, through an interpretation of volunteers' lived experiences of knowledge sharing during the event lifecycle. Within the UK music festival sector, competition for leisure spend is high, and successful management of knowledge activities has the ability to improve business, innovation, and competitive advantage. Research across Knowledge Management Studies, Festival Studies, and People and Organisation Studies is dominated by positivist, quantitative research; whereas, this research investigated a fuzzy concept (knowledge) in a socially-constructed world (music festival) and interpreted multiple realities of social actors (volunteers). To do this, a qualitative, phenomenological study was suitable to explore in-depth experiences and unveil meanings attached to them. Purposive sampling using social media resulted in a sample of adult festival volunteers (n=28) being recruited. The methods selected enabled the ability to privilege the participants' voice and their lived experience; these were diaries (n=11) and in-depth interviews (n=9), or both (n=8). The empirical data generated was interpreted using thematic analysis, using *Atlas.ti*. The findings of this research illustrate how and why volunteers share knowledge that is attributed to a successful process of volunteering, which enables effective knowledge management and reproduction. Where volunteers' motivations are satisfied, this leads to bounce-back, episodic volunteering. Knowledge enablers and the removal of barriers create conditions that are conducive for knowledge sharing, which have similar characteristics to conditions for volunteering continuance commitment. Where volunteers do not return, the organisation leaks knowledge. The original contribution of this research is through its use of qualitative phenomenological methods to explore how and why UK music festival volunteers share knowledge.

# List of Contents

<b>Abstract .....</b>	<b>ii</b>
<b>List of Contents .....</b>	<b>iii</b>
<b>List of Tables.....</b>	<b>vii</b>
<b>List of Figures.....</b>	<b>viii</b>
<b>List of Appendices .....</b>	<b>ix</b>
<b>List of Abbreviations.....</b>	<b>x</b>
<b>Acknowledgements.....</b>	<b>xii</b>
<b>Chapter 1 : Introduction.....</b>	<b>1</b>
1.1 Overview .....	1
1.2 Typical festival organisations and resources .....	5
1.3 UK festivals sector .....	8
1.4 Research aim and objectives.....	10
1.5 Methodology and methods .....	12
1.6 Thesis structure.....	14
<b>Chapter 2 : Literature Review .....</b>	<b>18</b>
2.1 Introduction .....	18
2.2 Knowledge Management Studies.....	19
2.2.1 What is knowledge? .....	23
2.2.2 The management of knowledge.....	26
2.2.3 Knowledge management activities .....	30
2.2.4 Knowledge environment and networks.....	34
2.2.5 Conditions for and enablers of knowledge management .....	39
2.2.6 Communities of practice.....	42
2.2.7 Knowledge management in festivals .....	46
2.3 Festivals and Events research .....	51
2.3.1 Festivals and festivalisation .....	54

2.3.2	The business of festivals.....	58
2.3.3	Impact evaluations .....	62
2.3.4	Future direction of festivals research.....	64
2.4	People and Organisations Studies .....	66
2.4.1	People practices in organisations .....	67
2.4.2	Festival volunteers .....	69
2.5	Summary of main points .....	79
<b>Chapter 3 : Research Methods .....</b>		<b>84</b>
3.1	Introduction .....	84
3.2	Methodological approaches in extant subject areas .....	85
3.3	Philosophy, methodology and approach to inquiry .....	89
3.3.1	Positivism .....	91
3.3.2	Constructivism and interpretivism .....	92
3.3.3	Realism.....	93
3.3.4	Pragmatism .....	94
3.3.5	Selection and justification of research approach.....	95
3.4	Qualitative research approaches.....	96
3.4.1	Analysis and interpretation considerations .....	99
3.4.2	Phenomenological research .....	103
3.5	Research design and process .....	110
3.5.1	Methods for hermeneutic phenomenology .....	110
3.5.2	Scoping.....	111
3.5.3	Sampling and recruitment .....	114
3.5.4	Depth interviews.....	120
3.5.5	Diaries .....	124
3.5.6	Research ethics.....	125
3.5.7	‘Validity’ in qualitative research.....	128
3.5.8	Data analysis techniques .....	130
3.6	Author’s reflexivity: methods and procedures .....	136
3.6.1	Reflexivity: On my being a researcher.....	137
3.6.2	Reflexivity: On my becoming a volunteer .....	139
3.7	Summary of main points .....	143
<b>Chapter 4 : Communities of Volunteer Practice .....</b>		<b>147</b>
4.1	The (a)typical festival volunteer.....	148

4.2	Personal transitions at festivals .....	153
4.3	Motivation to participate .....	161
4.4	'Boredom and suffering' .....	170
4.5	'I'll be back!' .....	173
4.6	Volunteer community and identity .....	175
4.7	Discussion .....	184
<b>Chapter 5 : Organisational Knowledge Practices and Influences .....</b>		<b>193</b>
5.1	Community legitimacy .....	194
5.2	Community aliveness .....	198
5.3	Non-virtuous members .....	202
5.4	Managing for informality .....	207
5.5	Situated learning .....	213
5.5.1	Documentation .....	213
5.5.2	Induction .....	218
5.5.3	Informal learning: conversation, chatter and gossip .....	221
5.5.4	'Winging it' .....	227
5.5.5	Virtual communities .....	230
5.6	Discussion .....	234
<b>Chapter 6 : Personal Knowledge and Knowledge Transitions .....</b>		<b>239</b>
6.1	Type(s) of knowledge .....	240
6.2	Feeling unprepared and unconfident .....	246
6.3	Transitioning to become a volunteer .....	250
6.4	Transferring existing knowledge .....	254
6.5	Knowledge activities in practice .....	257
6.5.1	Knowledge reproduction cycles .....	258
6.5.2	Knowledge enablers .....	260
6.5.3	Barriers to knowledge sharing .....	263
6.5.4	Improvements to knowledge sharing .....	265
6.6	Discussion .....	267
<b>Chapter 7 : Conclusion .....</b>		<b>273</b>
7.1	Summary of thesis .....	273

7.2	Originality and contribution .....	282
7.3	Limitations of the study .....	296
7.4	Recommendations for future research .....	298
7.5	Author's reflexivity: Final reflections .....	301
<b>References .....</b>		<b>304</b>
<b>Appendices .....</b>		<b>338</b>

## List of Tables

Table 1: Matching objectives to method and chapter/theme .....	13
Table 2: Data and information definitions .....	24
Table 3: Select example definitions of 'knowledge' .....	25
Table 4: Example definitions of knowledge management .....	28
Table 5: Schultze & Stabell's (2004) four discourses on knowledge management .....	30
Table 6: Barriers to the exchange of knowledge within and between teams .....	37
Table 7: Meta-analysis of event volunteer research .....	71
Table 8: Types of inquiry and their definitions .....	100
Table 9: Comparison of IPA and Hermeneutic Phenomenology .....	107
Table 10: Participant selection criteria – festival and volunteer .....	115
Table 11: Type and number of participants .....	116
Table 12: Research participants' profiles .....	118
Table 13: Results of topic guide draft .....	121
Table 14: Matching aim and objectives to the topic guide .....	122
Table 15: Creswell's (2013) five standards to assess quality of phenomenology .....	129
Table 16: van Manen's (1990) Thematic analysis approach .....	133
Table 17: Initial top-down coding .....	134
Table 18: Examples of changed behaviour at festivals .....	155
Table 19: Responses to the primary motivation to volunteer .....	163
Table 20: Examples of rituals and artefacts .....	178
Table 21: Examples of stewards' tasks .....	195
Table 22: Examples of health, safety, and well-being .....	197
Table 23: Examples of central 'Control' communications .....	210
Table 24: Practical recommendations for volunteer coordinators and event stakeholders .....	289

## List of Figures

Figure 1: Venn diagram of area of research interest .....	4
Figure 2: Nonaka and Takeuchi's (1995) 'SECI' knowledge spiral .....	31
Figure 3: Knowledge management strategy and performance .....	40
Figure 4: Management research matrix .....	90
Figure 5: Sequence of data collection methods.....	112
Figure 6: Volunteers' characteristics word cloud .....	151
Figure 7: Indicative customer needs versus volunteer expertise chart .....	270
Figure 8: Indicative optimal experience of volunteering and knowledge.....	286



## List of Appendices

Appendix I	Participant information sheet .....	339
Appendix II	Consent form.....	341
Appendix III	Interview topic guide .....	343
Appendix IV	Diary completion guidance .....	346
Appendix V	Additional diary completion guidance .....	347
Appendix VI	Prize-draw eligibility (diary participants only) .....	349
Appendix VII	Participant recruitment activities .....	350
Appendix VIII	WordPress blog statistics .....	351
Appendix IX	Example thematic analysis: Laura, 94:9.....	352
Appendix X	Final ATLAS.ti theme and coding list .....	355
Appendix XI	Prevalence of chapter themes by respondent.....	360
Appendix XII	Respondents' comments on personal characteristics of volunteers....	362

## List of Abbreviations

<b>Abbreviation</b>	<b>Definition</b>
<b>AFO</b>	Association of Festival Organisers
<b>ANT</b>	Actor-Network Theory
<b>CAMRA</b>	Campaign for real ale
<b>CofP</b>	Communities of Practice
<b>CV</b>	Curriculum vitae
<b>EMBOK</b>	Events Management Body Of Knowledge
<b>ESRC</b>	Economic and Social Research Council
<b>FAQs</b>	Frequently-asked questions
<b>FIFA</b>	Fédération Internationale de Football Association
<b>FTSE</b>	Financial Times Stock Exchange
<b>GSK</b>	GlaxoSmithKline plc
<b>Hi-Vis</b>	High-visibility jacket
<b>HP</b>	Hermeneutic phenomenology
<b>HR</b>	Human resources
<b>HRM</b>	Human resources management
<b>HQ</b>	Headquarters
<b>ICT</b>	Information communications and technologies
<b>ID</b>	Identification
<b>IPA</b>	Interpretive Phenomenological analysis
<b>ISO</b>	International Organization for Standardization
<b>IT</b>	Information technology
<b>KBV</b>	Knowledge-based view
<b>KC</b>	Knowledge creation
<b>KCP</b>	Knowledge creation process
<b>KIF</b>	Knowledge intensive firm
<b>KM</b>	Knowledge management
<b>KS</b>	Knowledge sharing
<b>LO</b>	Learning organisation
<b>Ltd.</b>	Limited Liability Company
<b>MICE</b>	Meetings, incentives, conferences and exhibitions
<b>NCT</b>	‘Noticing things’; ‘Collecting things’; and, ‘Thinking about things’
<b>NFP</b>	Not for profit
<b>OL</b>	Organisational learning

<b>Abbreviation</b>	<b>Definition</b>
<b>PhD</b>	Doctor of Philosophy
<b>PMBOK</b>	Project Management Body of Knowledge
<b>PPE</b>	Personal protective equipment
<b>SECI</b>	Socialization, externalization, combination and internalization
<b>SWDTC</b>	South West Doctoral Training Centre
<b>UK</b>	United Kingdom
<b>USA</b>	United States of America

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emotional highs and lows.  
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and bemoaned this 'bloody' PhD!*

# Chapter 1 : Introduction

## 1.1 Overview

Managing knowledge within organisations has been linked to improved skills and competencies, and thus opportunities for enhanced innovation, increased business performance, and ultimately towards achieving competitive advantage (Argote & Ingram, 2000; Brown & Duguid, 1991; Gorelick & Tantawy-Monsou, 2005; Kogut & Zander, 1992; Song, Almeida & Wu, 2003). The management of organisational tacit and explicit knowledge is an important activity that has the ability to impact 'the bottom line' through strategically-aligned and effective knowledge management policies, plans and practices (Dalkir, 2011; Jashapara, 2011; Newell, Robertson, Scarbrough & Swan, 2009). An individual's tacit knowledge is 'based on their personal experience that is hard to express or articulate', and which can be converted into 'explicit' knowledge, that can be seen and known by others (Newell *et al.*, 2009, p.4).

Where organisations are reliant on the act of volunteering, encouraging and leveraging knowledge sharing reduces the 'wasteful cycles of relearning' and the possibility of organisational failure (Ragsdell, Espinet & Norris, 2013). The high turnover of resources and the transient nature of volunteers results in a fragmentation and lack of cross-fertilisation of knowledge amongst this population (Lettieri, Borga & Savoldelli, 2004). Within the events sector, volunteers are integral to the delivery of an event (Elstad, 2003; Love, Sherman & Olding, 2012; Slaughter, 2002), without whom operating costs would exponentially increase (Holmes & Smith, 2009) and potentially even forcing the cessation of operations (Love *et al.*, 2012). Volunteers are equipped with a variety of experiences and knowledge (Barron & Rihova, 2011) that impact the quality of customer services. Over the long term, the customer experience can contribute to organisational competitive advantage (Holmes & Smith, 2009). Having the

ability to stand apart from competitors is particularly important in a fast-moving sector, such as festivals, that is becoming more homogeneous or 'isomorphic' (DiMaggio & Powell, 1983; Frumkin & Gelaskiewicz, 2004). Therefore, knowledge activities and volunteers are critical to enable festival competitiveness and differentiation from rivals. This thesis aims to investigate how and why festival volunteers share knowledge in pulsating UK music festival organisations, through an interpretation of volunteers' lived experiences of knowledge sharing during the event lifecycle.

Knowledge itself is deeply social in nature (Dalkir, 2011), and core to the study of knowledge is an understanding that the social world and social relationships are central to facilitate knowledge-related activities such as knowledge creation, knowledge retention and knowledge transfer or sharing (Argote, McEvily & Reagans, 2003). Music festival organisations are social entities and as such are prime enablers for the successful facilitation of knowledge activities. This is despite (or perhaps because of) the nebulous structure of these temporary organisations which are complex in nature, and 'pulsate' (Toffler, 1990), usually annually. 'Pulsating' organisations expand and contract through the (annual) event lifecycle (Elstad, 2003; Rolfe, 1992). These organisations are characterised by a core unit to which additional 'layers' are added to create a temporary entity, designed to meet business strategies and deliver the product or service (Crawford, 1991). Expansion of the organisation is typically in quantity of human resources, rather than cash assets, capital expenditure, or fixed assets.

Pulsating event organisations grow through the recruitment of cross-functional teams, the largest of which is typically the mass of volunteers required to assist in the delivery of the event. Festivals and events are dominated by volunteer resources (Love *et al.*, 2012), as illustrated in a 1992 study, which found 76% of art festivals used volunteers, and 38% used them exclusively (Rolfe, 1992); that is, no roles within the organisation were remunerated. As a result of this pulsating nature, event managers encounter a range of staff-related challenges in the planning and delivery of festivals (Halbwirth & Toohey, 2001), including the coordination of large volumes of individuals

(Baum, Deery, Hanlon, Lockstone & Smith, 2009; Hanlon & Jago, 2012). Coordinating this quantity of volunteer resources is challenging because of their 'episodic' or intermittent relationship (MacDuff, 1991) with the festival. However, if conditions are conducive, they can become 'bounce-back' or return volunteers (Bryen & Madden, 2006), where these individuals return to volunteer with a continuance commitment for the future (Holmes & Smith, 2009).

Creating the conditions that are conducive to motivate repeat or 'bounce-back' volunteers is the 'holy grail' for festivals. The economic benefits of such returnees include reduced costs associated with recruitment, selection, training and induction (Slaughter, 2002). Furthermore, encouraging repeat volunteering activity is vital to enable the organisation to retain and leverage individuals' (tacit) knowledge. Repeat volunteering can effectively refresh the existing organisational knowledge base rather than starting anew each year thus avoiding the 'wasteful cycles of relearning' (Ragsdell *et al.*, 2013). Consequently, there are opportunities for organisers to manage the ebb and flow of (tacit) knowledge stocks (Polanyi, 1966) across and within organisational boundaries more effectively. However, event organisers may struggle to replicate the conditions for the most effective knowledge management (e.g. Foss, 2005; Kogut & Zander, 1992; Mueller, 2012) due to the pulsating nature which means volunteer resources (and thus individuals' tacit knowledge) freely flow in *and* out of organisational boundaries.

Individual tacit knowledge *in*-flows are enabled under the 'right' conditions, motivations, and catalysts; correspondingly, they are also enabled through the removal of barriers to knowledge activities. Conversely, tacit knowledge flows *out* of the organisation with the individual. Therefore, in the absence of effective organisational codification and knowledge-retention activities, festival organisations are less able to maximise these volunteer resources and their knowledge. In summary, this creates the challenge of how to manage and use knowledge effectively within the context of a temporary festival organisation to leverage maximum competitive advantage, and

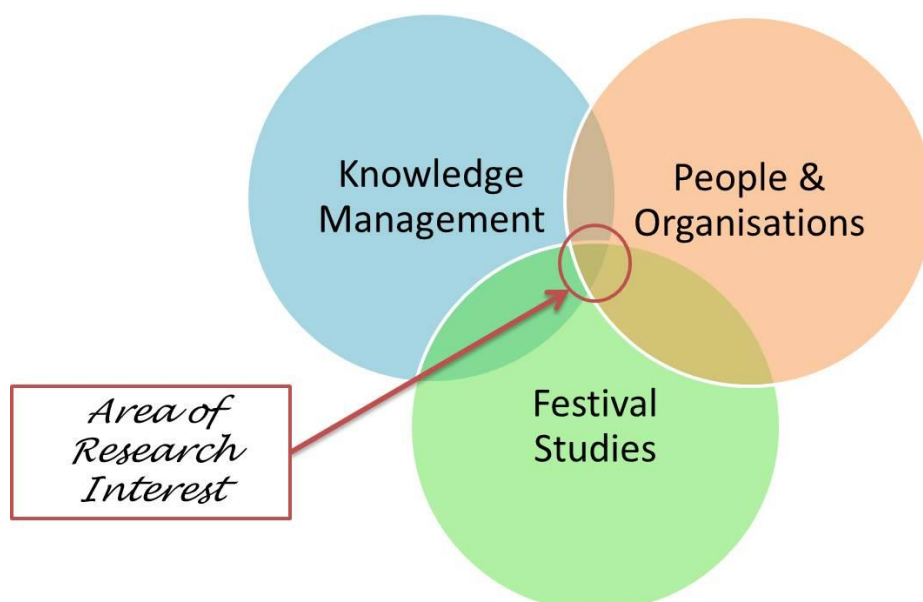


particularly how festivals can encourage temporary individual volunteers to apply their tacit knowledge willingly while they are engaged with, and situated within, a festival.

In addition to management or practice-based reasons for this study, there are limited studies examining knowledge management through events and volunteers (Ragsdell *et al.*, 2013; Ragsdell & Jepson, 2014), or that stress the importance of knowledge management to events (Getz, 1998; Halbwirth & Toohey, 2002; Singh, Racherla & Hu, 2008). Further, the literature on knowledge omits an understanding of the conditions and barriers influencing how and why festival volunteer resources engage in knowledge sharing activities (Ardichvili, Page & Wentling, 2003; Ragsdell & Jepson, 2014). Therefore, this study attempts to contribute to this research gap through insights gained from volunteers of how knowledge is, or is not, being harnessed within festival organisations. In so doing, it is hoped to create a 'richer picture, allowing [researchers] to have a more sophisticated understanding of knowledge use' (Thorpe, Holt, Macpherson & Pittaway, 2005, p.277).

Figure 1 illustrates the three subject areas of Knowledge Management Studies, Festival Studies, and People and Organisation studies explored in this thesis.

Figure 1: Venn diagram of area of research interest



Source: Author

This research focuses at the cross-section of these subjects. In particular, it relates to volunteers and their knowledge, and to how individuals engage with knowledge activities in a music festival context. The following sections of this chapter consider the context of the festivals sector from both a commercial and an academic perspective. To establish the context of festivals, this chapter charts a concise history of events to establish the longevity of events in British society, up to the evolution of festivals as commercial enterprises, or 'festivalisation'. This is followed by an examination and explanation of the aim and objectives for the thesis, and then an overview of the methodology and methods (expanded upon later, see Chapter 3). The chapter concludes with a chapter-by-chapter synopsis of the thesis. However, in the next section an overview of typical festival event organisations and their resources is introduced to contextualise this research project.

## **1.2 Typical festival organisations and resources**

Festival organisations 'pulse' (Crawford, 1991; Toffler, 1990), typically annually. Characteristically, disparate groups of permanent and temporary individual resources are joined together for the event as a result of recruitment and project tender activities, and a new, temporary organisation is formed (Hanlon & Jago, 2009). This is a complexity that generic organisations typically do not encounter (Hanlon & Jago, 2004). Staffing levels adjust to fulfil work demands (Handy, 1991) through the different stages of the festival lifecycle (Hanlon & Jago, 2012), namely pre-event, during the event and after the event (Hanlon, 2003). Pre-event activities include event design and planning, and at this time temporary staff on fixed-term contracts or consultants may join a core set of resources. Recruitment of further temporary resources continues through to the physical set-up, staging, and delivery of the event at the selected venue, and typically comprise peripheral or external resources, including paid and unpaid staff, contractors and suppliers (Holmes, 2008; Lockstone, Smith & Baum, 2010; Schlenker, Edwards &

Wearing, 2012), to deliver the annual event. It is at the point of delivery, the event itself, that an organisation is at its largest (Hanlon & Stewart, 2006).

The additional temporary (paid) resources might include management or supervisory positions, and paid outsourced services, such as production, rigging, security, food and drink traders and services, refuge and environmental services (Mair, 2009). In addition, volunteer stewards are routinely recruited on a gratis basis (Schlenker *et al.*, 2012), either directly by the festival organisation, or via a paid volunteer steward organisations (such as a charity or a profit-making organisation). Volunteers are used in a variety of capacities, although typically to fulfil customer service needs, as well as for health, safety, and well-being purposes, particularly potential situations that require evacuation or emergency response. Nevertheless, the literature does not reflect this level of detail in prior investigations of the purpose of volunteers. Volunteers are required during different phases of the festival event lifecycle, and Holmes and Smith (2009) suggest two types of volunteer, namely core and non-core. Core volunteers contribute their time and commitment to the organisation over the longer period, whereas the latter commit to fewer, more intense hours for operational roles.

Lynch (2000) suggested an alternate view, where volunteers for a large mega-event were divided into three types according to their knowledge and skills: pioneers, specialists, and generalists. Pioneers are typically volunteers who are involved at the start of the project, and have an expertise and commitment to continue through to delivery. These are perhaps similar to 'core' volunteer, whereas 'specialists' possess specific skills, competencies and knowledge matched to particular roles, in areas such as languages, media, communications and so on. They are thus defined by their expertise and knowledge, rather than their relationship with the organisation. However, their specialism aligned with particular roles, is more likely to mean this group fall somewhere between core and non-core. Finally, the 'generalist' volunteer can be

matched to a variety of roles, regardless of their personal skill levels, such as services, transport, and other logistics. It is perhaps these that can be aligned with 'non-core'.

Concerning music festivals, it is posited that volunteers typically fit the profile of the 'generalist', as the recruitment process does not accommodate any specific 'person-to-role' matching of skills and competencies. The total combination of resources that create the new organisation, may be grouped as follows: event committee; event staff; stakeholders; contractors; and, volunteers (van der Wagen, 2007, p.12). Directly after the event, numbers dramatically reduce, and continue to contract until the physical presence of the festival event is dismantled, and the physical presence of the annual event is concluded. Before a new annual lifecycle commences, the festival organisation returns to its smaller form, usually comprising its core resources for a period of review, and future planning.

The pulsating nature of the organisation and the layered composition of a fixed and temporary resource structure creates many opportunities for knowledge to flow in and out of an organisation with each individual resource (Song *et al.*, 2003). Individuals possess knowledge and thus act as a conduit for knowledge flows within the organisation (Lettieri *et al.*, 2004). As much as an organisation benefits from the addition of new knowledge through hiring (Menon & Pfeffer, 2003), it might likewise experience the drawback of human mobility with the departure of its resources and their tacit knowledge (Song *et al.*, 2003). This cycle of knowledge and its management within an organisation is co-dependent upon the organisation and its people. Organisations must acquire, code, store and retrieve knowledge, and the community of resources are necessary to engage with knowledge diffusion and presentation, application and creation (Lettieri *et al.*, 2004, p.22).

Festival organisations have many opportunities to harness individuals' knowledge while they are 'employed' within the organisation. Through improved knowledge activities, such as knowledge creation, knowledge sharing, knowledge

retention, and recording, organisations have the opportunity to mitigate the loss of organisational knowledge stocks. However, only the 'right' organisational climate can motivate individuals to create, reveal, share, and use knowledge (Davenport, De Long & Beers, 1998). Knowledge is created in the human brain, and this human factor should persuade organisations to reflect a flexible, evolving work environment that encourages individuals to engage with knowledge activities (Davenport *et al.*, 1998, p.56). To conclude, the nature of knowledge embedded within volunteer resources flowing into and out of an entity during the event lifecycle is both an opportunity and a challenge when resourcing for festivals, and demonstrates the nebulous and fast-moving nature of event organisations. With a view to understand the wider research context of festival organisations, the next section explores the UK festivals sector, and aims to provide a brief history, and an overview of the sector in today's business economy.

### **1.3 UK festivals sector**

Events in the UK have their roots in community, ceremonial or religious celebrations and rituals, and have evolved to create a thriving and diverse revenue-creating sector (Bowdin, Allen, O'Toole, Harris & McDonnell, 2011; Getz, 2007; Shone & Parry, 2010; Stone, 2009). Around the world, events have different interpretations and these may be based on the need to represent religious, political and economic backgrounds or present-day experiences (Getz, 2007). Planned events are designed for, and aimed at, particular niches of society, for the development of policy, or for professional organisations. A typology of events includes: festivals embracing community, arts and culture, and music and entertainment; education and development gatherings; corporate-focused meetings, incentives, conferences and exhibitions (MICE); 'Not for Profit' (NFP) or charity; and, political, sporting, and tourism events (Rogers, 2010).

The term 'festival' is a synonym for carnival (Stone, 2009), and such events historically were celebratory events for a community; however, modern festivals have become 'constructed and highly orchestrated events' (Picard & Robinson, 2006, p.2). The increase in modern festivals may be attributable (in part) to the need for community groups to 'reassert' their identity, celebrate their identity outside the confines of their physical community, and a need for new social relations to emerge (Picard & Robinson, 2006). That said, the continuing momentum of this sector in today's society and in a recovering economy offers many potential business opportunities to exploit, combined with an ever-increasing audience that has both the appetite and the disposable income for leisure activities (Gelder & Robinson, 2009).

In the United Kingdom it is estimated that the events sector (to which festivals contribute) is worth around £36.1 billion (Rogers, 2010) overall and this is projected to rise to £42.2 billion in 2015 and £48.4 billion in 2020 (Rogers, 2011). Furthermore, it is estimated that there are around 25,000 businesses in this sector, employing around 530,000 people (Rogers, 2010). The 2012 music tourism spend was £2.2 billion (direct and indirect spend), with £1.3 billion being spent directly by 6.5 million music tourists in the UK, which averages at £657 per overseas tourist while in the UK (Oxford Economics, 2013). These statistics reveal the growth of the festival and event sector, although from a practical and an academic perspective, this is an area of academic study that has been neglected. Research into knowledge management within the events sector has been particularly ignored, which this thesis addresses.

So far, in this chapter, the context for this project has been set out. This commenced with an understanding of the importance of volunteer resources for music festival organisations. These are recruited to meet the pulsating 'work' demands of an event. However, volunteers provide more than just 'bodies' to be situated at a checkpoint, and each individual brings with them personal knowledge and the ability to engage with the organisation for the benefit of knowledge creation, knowledge sharing, and knowledge retention. Ultimately, through successful knowledge management,

festival organisations have the potential to improve their business performance and thus competitive advantage (Argote & Ingram, 2000). Therefore, this project has the opportunity to make an original contribution through its understanding of how and why volunteer stewards engage with knowledge management activities at music festivals. This thesis contributes to academic knowledge by developing an understanding of how knowledge is managed from the perspective of events, and the importance of knowledge management research in Event Studies. This contribution is important because it is an under-researched academic topic. Moreover, from a practitioner's perspective, there is a link between improved knowledge management, business performance, and ultimately competitive advantage.

#### **1.4 Research aim and objectives**

This research study aims to investigate how and why festival volunteers share knowledge in pulsating UK music festival organisations, through an interpretation of volunteers' lived experiences of knowledge sharing during the event lifecycle. To achieve this aim, the supporting five objectives are to:

- 1. Identify common characteristics perceived by volunteers to qualify them for the practice of volunteering, in particular as they relate to the sharing of knowledge vital to the success of their role and the festival.*

Typically, festival volunteers will have perceived common characteristics that differentiate themselves from other employee types; these may influence the practice and experience of festival volunteering. Through an interpretation of common characteristics, connections may be drawn regarding the legitimacy of volunteers, and linkages made with those who are more likely to share knowledge within an organisation, where other organisational conditions are conducive.

- 2. Explore the range of motivations to volunteer at festivals, with special reference to motivation as context for and/or driver to knowledge sharing.*

Individuals' volunteer for festivals for a variety of reasons, which may include values, understanding, social, career, protective, and enhancement factors. Fulfilling motives facilitates satisfaction and subsequently repeat behaviour, both of which are contributory organisational enablers for knowledge sharing.

*3. Analyse the knowledge stocks used by volunteers during the festival lifecycle.*

During a volunteer's engagement with a festival event, tacit or explicit knowledge, or both, may be managed through a variety of knowledge activities, including: created, acquired, captured (coded and recorded), assembled, shared, integrated, leveraged, and, exploited. Through exploring and interpreting volunteer's experiences, this research attempts to identify what relevant knowledge is perceived to be used during individual's festival volunteering practice.

*4. Investigate individuals' views on how organisational forms and structures at festivals facilitate knowledge management activities and outputs.*

Through an understanding of how organisational knowledge is disseminated via formal and planned programmes, in addition to any informal and unplanned activities, enables this research to contextualise how knowledge is perceived to be managed by organisations and amongst volunteer communities.

*5. Examine the perceived stimuli, catalysts, and impediments to the sharing of knowledge at festivals.*

Tacit knowledge is personal know-how that cannot be seen by others. Unless made explicit, it is difficult to know when an individual has encountered a barrier or stimuli to sharing such knowledge. How does an observer know when something is not known, or simply not shared? They cannot unless the respondent enunciates this. Thus, by virtue of providing a platform for the volunteers' to articulate their worldviews, this study gives them an opportunity to voice any perceived positive or negative influences to how and why they share knowledge within the specific setting of a music festival.



In summary, by satisfying its aim and objectives, this thesis will contribute one of the first interpretations of how and why knowledge is shared in pulsating festival organisations. Hence, this research fills a gap in the area of knowledge management within Event Studies, and it adds to the knowledge base of pulsating, temporary organisations within People and Organisation Studies. It offers an interpretation of (festival) volunteers' experiences of knowledge activities for Knowledge Management Studies. The paucity of Event Studies literature in this field relies on otherwise generic theories from Management Studies (Getz, 2010, 2012b; Halbwirth & Toohey, 2001, 2002). Finally, this study addresses the tendency of Tourism and Events Studies literature to be predominantly informed by positivist, deductive and quantitative research (Getz, 2010; Goodson & Phillimore, 2004; Shipway, Jago & Deery, 2012), where the use of qualitative studies and/or alternative research paradigms for key research problems are still in the minority (Shipway *et al.*, 2012). The next section addresses this opportunity, exploring the adoption of the qualitative methodology influenced by hermeneutic phenomenology (HP).

## **1.5 Methodology and methods**

This research sets out to develop an in-depth understanding of the experiences and perspectives of volunteer in the complex social entity of festival organisations, through multiple realities (a range of participants, across multiple methods) by qualitative research. To do this, an interpretivist philosophy has been adopted to understand the social world constructed by actors who are experiencing the phenomenon in question – how and why temporary resources share knowledge, within the context of temporary, pulsating organisations.

The research methods used for data collection were in-depth interviews and diaries, and the participants were volunteer festival stewards. Participants were recruited through a variety of social media channels and direct contact via consenting

festival or volunteer organisations. The research methods are described further in Chapter 3, although Table 1 provides a brief synopsis of how the aim and objectives were met through the respective method and where they are predominantly examined by chapter and associated theme. With exception of Objective 5, both main methods cover each objective to different degrees.

Table 1: Matching objectives to method and chapter/theme

Aim and Objectives		Methods		Examined in chapter/theme			
Aim	Objectives	Depth Interviews (n=17)	Personal Diary (n=19)	4: Distinctiveness	4: Motivation	5: Community	6: Knowledge
This research aims to investigate how and why festival volunteers share knowledge in pulsating UK music festival organisations, through an interpretation of volunteers' lived experiences of knowledge sharing during the event lifecycle.	1. Identify common characteristics perceived by volunteers to qualify them for the practice of volunteering, in particular as they relate to the sharing of knowledge vital to the success of their role and the festival.	✓	✓	✓	✓	✓	✓
	2. Explore the range of motivations to volunteer at festivals, with special reference to motivation as context for and/or driver to knowledge sharing.	✓	✓	✓	✓		✓
	3. Analyse the knowledge stocks used by volunteers during the festival lifecycle.	✓	✓	✓	✓	✓	✓
	4. Investigate individuals' views on how organisational forms and structures at festivals facilitate knowledge management activities and outputs.	✓	✓			✓	✓
	5. Examine the perceived stimuli, catalysts, and impediments to the sharing of knowledge at festivals.	✓				✓	✓

Source: Author

## 1.6 Thesis structure

The thesis contains seven chapters, including this chapter and the conclusion. While this first chapter briefly introduced the literature, Chapter 2 presents a comprehensive examination of Knowledge Management Studies, Festival Studies, and People and Organisation Studies, as relevant to this thesis, that is to say knowledge sharing and other knowledge activities used by volunteers at festivals in the UK. The literature review aims to provide an overview of extant literature across the three subject areas (see Figure 1). In so doing, it provides context for the investigation of the research phenomenon. This chapter explores dominant methodological underpinnings, which are typically positivist and quantitative and suggests more qualitative research, particularly exploring experiences, is welcomed across the three subject areas. Until recently, Knowledge Studies have focused on the 'harder' side of knowledge activities, particularly technology-related interventions (Dalkir, 2011; Hutchinson & Quintas, 2008); however, research investigating the 'softer' side is emerging (Cooper, 2006; Ragsdell & Jepson, 2014), which supports the investigation of social actors and their knowledge in this thesis. Events Studies are dominated by sports, mega-events, impact studies, and customer experiences (Ali-Knight, Robertson, Fyall & Ladkin, 2008; Getz, 2012b); however, more recently, researchers have started exploring management and operational perspectives in more depth (Page & Connell, 2012a). People and Organisation Studies are predicated on studies of single, large, traditional industries (Swart & Kinnie, 2014); in contrast, little empirical research in this field has studied volunteers and knowledge activities. Finally, Chapter 2 identifies opportunities for future research, including qualitative, phenomenological studies of knowledge activities across non-traditional sectors, such as festivals.

Chapter 3 examines the research methodology and methods in detail, exploring how research philosophy and methodology influences the ultimate choice of a constructivist approach. Before selecting qualitative enquiry influenced by hermeneutic phenomenology, other modes of research were explored, and a

justification of the final selection is provided. Further, Chapter 3 reviews the choice of data collection methods, and justifies the final selection of interview and diary methods. Key factors such as ethics, privacy, validity, and reflexivity are discussed, before moving on to the research design itself. This chapter examines the selection of thematic analysis to interrogate the raw materials, a technique that is aligned with an interpretative and hermeneutic phenomenological approach (Finlay, 2011; van Manen, 1990).

The following chapters (4, 5, and 6) present the research findings, the thematic analysis, and a resultant discussion, across four distinct themes: distinctiveness, motivation, community, and knowledge. The first chapter discovers individuals' experiences, describing the role of a volunteer and exploring what makes them distinctive. The participants concurred that there was no typical festival volunteer although some common, yet distinctive traits did emerge. These traits align with the need to possess good customer services skills. The language used also contributes to the metaphor of the volunteers as the 'face, eyes, ears' of the festival – which are representative of the essence of music festivals through their personal spirit and energy. This chapter also touches on the inversion of normality as a festival volunteer, exploring how volunteers feel freer from their daily lives through their 'work' at a festival.

Chapter 4 also illustrates stewards' motivations to volunteer and encapsulates the experience of being a volunteer during an event. It explores a range of motivations from altruism, cost, new or different experiences, people, and networks, to work experience and improving their personal employability. The chapter moves on to explore the lived experiences of the social actors involved in the research. It concludes that, despite persevering through the 'boredom' of the volunteer tasks and suffering the environmental factors of a summer music festival, most volunteers were satisfied with their experience and had a commitment to return for repeat experiences. In 'being' a volunteer, and 'being' a community member, there were many experiences which

constructed their social world. These included the feeling of 'seeing behind the Wizard's curtain', and being part of a greater whole. The latter was more than just teamwork and group cohesion; it was associated with rituals and artefacts that strongly linked and identified them as being a member of that community. Festivals were comprised of seemingly disparate individuals who were brought together to form temporary, pulsating organisations, and a strength was created due to a commonality of purpose and through these weak ties (Granovetter, 1973, 1983).

Chapters 5 and 6 are positioned at a macro level, presenting the context within which volunteers operate. Chapter 5 examines the conditions in which volunteers (re)learn to be a festival steward through the lens of communities of practice. It explores what makes community members 'legitimate', through their engagement and their ability to perform their role with their knowledge stocks (existing and acquired). This chapter also explores the concept of community 'aliveness' which is central to the design of communities of practice, and which enables the organic knowledge sharing with, and through, its members. It furthermore explores the presence of 'non-virtuous' members within the volunteering communities, and searches for the apparent influences (negatively or positively) on remaining community members. Subsequent to this, the chapter focuses on how to manage for the informality of the festival as a work environment, followed by an exploration of the situated learning that may be formal or informal, structured or unstructured.

Chapter 6 explores the types of knowledge used at festivals, including 'common sense knowledge', and the respective knowledge processes witnessed. Common sense knowledge is defined here as having been gained through past experiences and knowledge, combined with confidence, therefore favouring more experienced (not necessarily equating to older) festival stewards. In learning to be a volunteer, most people go through a process of feeling unprepared and unconfident, through to becoming a volunteer and subsequently feeling well prepared and confident. This is a rapid process, and typically by the time each individual reaches the stage of

preparedness and confidence, the need for stewards as a critical point of contact by customers has diminished.

The final chapter draws the main ideas together. It also includes a discussion of the limitations of this study and recommendations for future research. It offers a model of the process of a good volunteer experience from motivation through the satisfaction during the act of volunteering, and returning to volunteer. Moreover, it focuses on the volunteer's engagement with knowledge management activities during the event lifecycle. These phases are dependent on conditions for knowledge sharing being present and the barriers being absent. It also requires 'people practices' to encourage and engender a sense of community and spontaneity for the community of practice and to create the 'aliveness'. Through these practices and processes, festival organisations can create the conditions for repeat volunteering and thus encourage volunteer continuance commitment, which reflects the three central tenets of this thesis.

## **Chapter 2 : Literature Review**

### **2.1 Introduction**

This chapter presents the development of knowledge as an organisational resource, with particular focus on how knowledge is managed in festivals and human capital is used as a conduit for knowledge. Knowledge is a source of (economic) value, innovation and, ultimately, competitive advantage to organisations. Thus, the management of knowledge is a critical activity for contemporary organisations, particularly in evolving organisations operating short(er) project lifecycles. The environments in which knowledge flows and people operate can have a fundamental impact on the success of an enterprise.

This chapter examines the prospects for organisations to orchestrate conditions that stimulate or inhibit knowledge activities, including 'soft' factors such as engagement, leadership and culture. Subsequently, it explores recent progress of Festival and Events Studies, which to date has been dominated by research into economic value. The commodification of festivals is increasing, and thus subject to more rigorous business measures, which typically means satisfying stakeholders' economic expectations. While economic perspectives prevail, there is also opportunity to consider festivals through a knowledge narrative contributing to customer services and the consumer experience, a facet vital to competitiveness and (economic) success (Pine & Gilmore, 2011). A review of existing research provides the opportunity to consider how knowledge is managed within and across events organisations. Finally, this chapter examines the importance of individuals and groups to organisations, and the benefit of managing human capital successfully. Specifically this section considers volunteers. It explores the motivations to volunteer and satisfaction achieved from that act, and how people engage with knowledge-related activities within organisations.

## 2.2 Knowledge Management Studies

Knowledge Management (KM) Studies, or the study of human knowledge, has a long and rich history, beginning with classical philosophers (Dalkir, 2011; Hislop, 2009; Jashapara, 2011; Kakabadse, Kakabadse & Kouzmin, 2003; Newell *et al.*, 2009). It has progressed in the twentieth century with catalysis from Polanyi (1958, 1961, 1966) and his introduction of the concept of 'tacit knowledge', or 'we know more than we can tell'. However, in contrast to the individual, the study of organisational knowledge management is a relatively newer and evolving field of study commencing in the 1960s (Dalkir, 2011), that has progressed in three distinct phases (Cooper, 2006). The first commenced with a strong information communications and technologies ('ICT') influence due to advances in technology and the birth of the internet in 1969 (Dalkir, 2011), and the formative research on 'knowledge work' and 'knowledge workers' by Drucker (1988).

In the mid- to late-1980s, the second phase incorporated the concept of the 'learning organisation' (Project Management Institute, 2013), exploring how organisations leverage the power of knowledge management for competitive advantage. Studies in Japan, not least by Nonaka (1994) and Nonaka and Takeuchi (1995), led the field. The third phase in the late 1990s focussed on knowledge as a valuable resource, with important recognition of human capital as a vehicle for knowledge. It challenged how organisations can work through, and with, both individuals and groups to maximise the value of knowledge (Cooper, 2006). This research study is positioned in the third phase of Knowledge Management research, and aims to explore the relational impact between knowledge (sharing) and volunteers, within music festival organisations.

Organisational knowledge management concerns the overall management of a variety of 'knowledge activities' that create flows to, and from, a firm's stock of knowledge (Nielsen, 2006). Typically, these include eight steps: creation, acquisition,



capture, assembly, sharing, integration, leverage, and, exploitation of (new) knowledge (Alavi & Leidner, 2001; Nielsen, 2006; O'Dell & Grayson, 1998; Teece, 1998). These are linked through the 'knowledge management cycle' that incorporates the different phases of how knowledge may be most effectively used within and between organisations for strategic advantage (Dalkir, 2011). Knowledge management, and its related activities, intricately connect and interact with the organisational learning (OL) and learning organisation (LO) literatures (Jashapara, 2011; Newell *et al.*, 2009). While amassing significant research in this field since the 1980s, a substantial portion of Knowledge Management empirical research fails to account for 'the human' interaction with knowledge (Ragsdell & Jepson, 2014). This is a significant omission because knowledge is 'deeply social' in nature (Dalkir, 2011). McElroy (2003) asserts there are two facets to knowledge management: knowledge sharing (KS) and knowledge making. KS receives prominent attention, as it is the 'first generation' of knowledge management, connecting knowledge management and innovation management. Knowledge sharing commences after the production of knowledge itself, and is concerned with data coding, retrieval and storage, and especially the distribution and creation of knowledge. This aspect of knowledge management appreciates that valuable organisational knowledge already exists, and endeavours to harness it are usually in an ICT-centric manner.

The second perspective, knowledge making, links knowledge management and organisational learning. This promotes knowledge as an integral asset, to be embraced and managed within an organisation. Therefore, knowledge making focuses on the demands of the organisation and the creation of knowledge, while still being interested in how knowledge is shared. Knowledge making helps organisations become producers of knowledge through linking innovation management with competitive advantage. Knowledge making incorporates people and processes in its understanding of knowledge, and is not ICT-centric (McElroy, 2003). Until more recently, studies of knowledge management largely overlooked an understanding and

analysis of the conditions and barriers of knowledge sharing and knowledge making (Ardichvili *et al.*, 2003).

Central to understanding how knowledge is managed, is to recognise how and where knowledge is obtained or created. People are exposed to a variety of sources of knowledge on a daily basis, acquired through hands-on experiences, interconnectivity of social and professional networks; and the everyday data and information with which society is bombarded in this 'information age' (Hislop, 2009; Teece, 1998). Not only does this exemplify how social relationships are key to knowledge management (Argote *et al.*, 2003) but also it alludes to how knowledge is profoundly a collective pursuit (Tsoukas & Vladimirou, 2001). Knowledge and its management is discussed and studied amongst professionals, and academics as a result of society evolving to create, share, acquire and retain more knowledge at ever increasing speeds (Cross & Thomas, 2009).

Within organisations, strategically-aligned and effective knowledge management policies, plans and practices deliver a positive correlation with enhanced competitive advantage and organisational performance (Argote & Ingram, 2000; Dalkir, 2011; Jashapara, 2011; Newell *et al.*, 2009). Due to its intangible nature, organisations are challenged as to how to manage knowledge as a resource, particularly as the 'owners' of that resource are employees, and thus are subject to possible 'corporate amnesia' (Harvey, 2012). Thus, to manage knowledge effectively, organisations are faced with managing their employees (and their knowledge stocks) more effectively. Alternatively, to put it another way, organisations must provide the right circumstances for employees to participate willingly and actively in the knowledge management process.

Studies of knowledge management draw from a range of disciplinary roots, including sociology, economics, and information science (Jashapara, 2011, p.12). Knowledge management is often erroneously and solely associated with a systems

approach, in other words synonymous as a data capture and retrieval tool. Thus, literature has a dominant ICT focus (Hutchinson & Quintas, 2008). The practitioner perspective of knowledge management concerns the need to effectively manage organisational knowledge in order to retrieve knowledge from individuals; share and make sense of it; to coordinate it into a form of order; and to leverage that knowledge to the maximum organisational advantage (Newell *et al.*, 2009). Knowledge management processes certainly benefit from the aid of ICT; however, to neglect the human at the centre of these activities would be remiss. The economic benefit of organisational knowledge (Newell *et al.*, 2009) places holders of individual and collective knowledge in a pivotal role within an organisation, and requires leaders to maximise efficiency from the human capital employed, much as they would expect a return on financial capital employed. Unlike other organisational resources, the characteristics of organisational knowledge have distinct differences (Dalkir, 2011, p.2), namely:

- Using knowledge does not consume it;
- Transferring knowledge does not result in losing it;
- Knowledge is abundant, but the ability to use it is scarce; and,
- Much of an organization's valuable knowledge walks out the door at the end of the day.

While ICT and systems considerations are important to knowledge management, individuals are core to the creation, acquisition, retention and sharing of knowledge. Therefore, it is incumbent on organisations to create an environment that enables individuals to participate voluntarily and willingly in these activities. This is a long way from the Taylorist view of organisations, and the 'them and us' workplace relationships with management assuming a role of command and control over individuals, their work, and all processes (Foss, 2005). This comparison of organisational type and culture raises a critical debate; that is, whether leaders, or the organisation as a whole, have 'claim' over an individual's knowledge, either in terms of organic knowledge creation or

knowledge imported or 'bought' from external sources through the individual's capabilities and experience.

The remainder of this section considers the parameters of knowledge management and aims to provide a foundation from which to understand knowledge within an organisational context, and how that can be successfully managed for the benefit of the organisation through its people. The following sections explore the roots of the study and nature of knowledge in a search of a working definition of knowledge and knowledge management. By doing so, it touches on different perspectives of knowledge from the seminal work by Nonaka, through to the epistemology of practice. Further, the organisational application of managing knowledge through creation, acquisition, retention, and sharing is examined, as are the knowledge environments and networks. Through understanding the organisational context for knowledge and knowledge activities, the conditions, enablers and barriers for knowledge management are revealed. An attempt is also made to understand the complexities and nuances of knowledge, such as the social and community characteristics. Knowledge in festivals is explored in detail, and determines that the volunteer population could be core to enhancing 'corporate memory' (Beckett, 2000) while reducing unnecessary relearning (and the associated costs). In order to explore knowledge management in-depth, it is necessary first to understand what 'knowledge' is.

### **2.2.1 What is knowledge?**

Classical Western philosophers originated the study of knowledge and the question of 'what is knowledge' (Hislop, 2009; Jashapara, 2011; Newell *et al.*, 2009). Within Greek philosophy, the branch known as epistemology – *episteme* (knowledge) and *logos* (word/speech) – addresses the nature, origin and scope of knowledge (Newell *et al.*, 2009, p.3). There are two broad categories in the epistemology of knowledge – namely the epistemology of possession and the epistemology of practice (Newell *et al.*, 2009).

These are described as the ‘idealist (being) team’ and ‘empiricist (doing) team’ (Jashapara, 2011), or respectively the objectivist perspective and the practice-based perspective (Hislop, 2009).

To reinforce what knowledge is, it is useful to highlight what it is not. The terms ‘data’ and ‘information’ are often swapped for ‘knowledge’; however, they are separate and distinct. The definitions in Table 2 describe the static form or ‘non-action’ and the lack of filter and interpretation of these terms. The key distinction between them is that information is formed of data, and information makes a difference (Davenport & Prusak, 1998).

Common agreement on ‘*the*’ definition of knowledge is difficult to achieve (Jashapara, 2011; Newell *et al.*, 2009); however, this is not a reason to ignore the different schools of thought, but rather to acknowledge them. Since the latter half of the twentieth century, many studies of knowledge, knowledge management, or both, typically cite the seminal works of Polanyi (1961, 1966, 1969). This work explores ‘truth’ and ‘personal knowledge’, and presents the concepts of tacit knowledge and explicit knowledge, which sit at opposing ends of a continuum, not separate and distinct from one another. Indeed, Polanyi (1961) asserts that we may actually know more than we can tell, which suggests that tacit knowledge is ever present, even with explicit knowledge.

Table 2: Data and information definitions

<b>Data</b>	<i>...a discrete physical entity, external to the individual, and having no intrinsic value of its own – the dots on this page, for example.</i>
<b>Information</b>	<i>...data that is organized in some way such that it has a recognizable shape – the words and sentences on this page that are inscribed by data.</i>

Source: Newell *et al.* (2009, p.3)

Explicit knowledge can be described in terms of ‘formal and systematic language’; it can be data, formulas, product specifications, manuals, processes, etc. This knowledge can be processed, communicated, and accumulated – usually relatively easily (Nonaka & Teece, 2001). Whereas tacit knowledge is personal to the individual holding it and thus difficult to make formal or to communicate it to others; that is, make explicit. Typically this knowledge is deeply embedded within a person, and reflects the skills and know-how of a person’s experiences (Newell *et al.*, 2009). Many definitions of knowledge are available, and those in Table 3 provide an overview of the wide array. A commonality across these definitions is a sense of action or ‘doing something’, whereas data or information in itself has little meaning associated with it.

Once a human is engaged with data or information, they give power to it, provide a context, and have ability to apply that data or information. Put simply, ‘knowledge derives from minds at work’ (Davenport & Prusak, 1998, p.5). These definitions suggest something greater than ‘data’ or ‘information’; they advocate a more fluid and intuitive use of information that is richer, deeper and broader in nature (Davenport & Prusak, 1998), and they indicate that humans ‘discriminate’, ‘action’ and ‘justify’ information, in order to construct knowledge.

Table 3: Select example definitions of 'knowledge'

Definition	Source
...the ability to discriminate within and across contexts...	Newell <i>et al.</i> (2009, p.25)
...justified true belief...	Nonaka (1994, p.15)
...actionable information...	Jashapara (2011, p.18)
...a fluid mix of framed experience, values, contextual information, and expert insight that provides a framework for evaluating and incorporating new experiences and information. It originates and is applied in the minds of knowers.	Davenport and Prusak (1998, p.5)

Source: Author

Considering knowledge specifically in the context of organisations, ‘organisational knowledge’ may be defined as: ‘a learned set of norms, shared understanding and practices that integrates actors and artefacts to produce valued outcomes within a specific social and organizational context’ (Newell *et al.*, 2009, p.25). Building on an earlier definition of knowledge, in organisations ‘it often becomes embedded not only in documents or repositories but also in organisational routines, processes, practices, and norms’ (Davenport & Prusak, 1998, p.5). These definitions combine knowledge as a product or possession with its being given context and meaning, and they bring into consciousness the concept of pooling or creating collective/group knowledge/s. Definitions should highlight the dynamics of community and social networks, as well as the concept of boundaries and ownership of knowledge, and hence view knowledge in or as practice. These themes and relationships are explored later (see Sections 2.2.4, 2.2.5, and 2.2.6).

### **2.2.2 The management of knowledge**

With the absence of modern technology and indeed the benefits of years of accumulated knowledge, the very first forms of knowledge management were human memory and oral traditions (Jashapara, 2011). However, in the twentieth century, advancing economies and the advent of the digital age has offered greater accessibility, speed, and capacity of information, data, and knowledge storage (Blackler, Crump & McDonald, 1998; Dalkir, 2011; McElroy, 2003; Newell *et al.*, 2009). Despite these developments, similar criticisms of early knowledge management are echoed today. These include reliability and validity issues due to the fallibility of human memory, as well as (mis)interpretation or (mis)remembering. The root of these issues reinforces the importance of ‘the human’ at the centre of managing knowledge; thus, knowledge management is not exclusive from human activity and intervention. The term ‘knowledge management’ is relatively recent and its definition continues to evolve (Cooper, 2006).

There are many definitions of knowledge management. Dalkir (2011) goes as far as to suggest that there may be over 100, ranging from broad, all-encompassing definitions to the narrow ICT-related definitions. The range of definitions reflects the different origins of research and its intended outcomes. This includes viewpoints from library and information services, ICT and the organisation (Davenport & Cronin, 2000) although ICT and a 'systems' view is dominant. These strands are discussed in-depth elsewhere (for example, see: Jashapara, 2011; Newell *et al.*, 2009; Scarbrough, 1996). It is important to recognise these origins and influences to allow readers tactically to favour or discount certain theories, concepts, and practices, based on their needs and the context of their research. In reviewing a small sample of definitions (see Table 4), similarities of meaning are evident, although these definitions can be largely distinguished by their prime focus.

Broadly speaking, knowledge management definitions focus on the activity or 'practice' of knowledge management and emphasize formality; that is, formal processes of knowledge management in formalised (permanent) organisations. They habitually refer to 'processes', 'tools', 'systems' of knowledge management and (explicit) knowledge almost as a commodity to be acquired, or 'learning as acquisition' (Lave & Wenger, 1991). Conversely, they largely neglect the social actors within whom (tacit) knowledge is embedded; in other words, by and through whom knowledge management activities are enacted, or 'knowledge as participation' (Lave & Wenger, 1991). This example of 'knowledgeable action' is suggestive of the mutually compatible, not mutually exclusive, nature of the epistemology of possession (knowledge) and the epistemology of practice (knowing) (Newell, Bresnen, Edelman, Scarbrough & Swan, 2006, p.169). Indeed, of the three Knowledge Management Studies originated definitions in Table 4 only one mentions human involvement; even then, it is to describe 'human knowledge' (Jashapara, 2011, p.14) rather than action.



Table 4: Example definitions of knowledge management

Definition	Source	Origin
Broadly, knowledge management is the process of systematically managing the stores of knowledge in an organization and transforming these information and intellectual assets into enduring value for the organization.	van der Wagen (2007, p.206)	Event Studies
...a practice of disseminating and sharing knowledge that was hitherto more asymmetrically distributed...	Foss (2005, p.233)	KM Studies
A multidisciplinary approach that takes a comprehensive, systematic view of the information assets of an organization by identifying, capturing, collecting, organizing, indexing, storing, integrating, retrieving, and sharing them.	Geisler and Wickramashinghe (2009, p.5)	KM Studies
The effective learning process associated with exploration, exploitation and sharing of human knowledge (tacit and explicit) that use appropriate technology and cultural environments to enhance an organisation's intellectual capital and performance.	Jashapara (2011, p.14)	KM Studies
... is primarily the dynamic process of turning an unreflective practice into a reflective one by elucidating the rules guiding the activities of the practice, by helping give a particular shape to collective understandings, and by facilitating the emergence of heuristic knowledge.	Tsoukas and Vladimirov (2001, p.990)	Management Studies
A framework for applying structures and processes at the individual, group, team, and organizational levels so that the organization can learn from what it knows (and acquire new knowledge if required) to create value for its customers and communities. This knowledge management framework integrates people, processes, and technology to ensure performance and learning for sustainable growth.	Gorelick and Tantawy-Monsou (2005, p.126)	Organisation Studies
...explicit strategies, tools and practices applied by management that seek to make knowledge a resource for the organization	Newell et al. (2009, p.6)	Organisation Studies

Source: Author

Definitions from other fields acknowledge the participation of humans (see, for example: Gorelick & Tantawy-Monsou, 2005, p.126; Newell *et al.*, 2009, p.6), although they do emphasize management or ownership of knowledge; that is, knowledge

management being seemingly a one-way process that is 'done' to people across an organisation. Further, these definitions fail to acknowledge certain aspects of knowledge management, such as the learning, culture and leadership environment associated with effective knowledge management. To ensure knowledge management 'happens', consideration should be given to leadership, communication, motivation, and engagement of people upon whom organisations are reliant. The key to involving social actors in knowledge management is to understand how and why individuals share knowledge. Hence, for the purposes of this research, the following working definition of knowledge management has been devised:

*Organisational knowledge management is the (formal and informal) coordination of knowledge activities by and through individuals and groups that actively contributes to the effective use of knowledge within (and outside) an organisation, for the benefit of the organisation. Knowledge activities typically include creation, acquisition, sharing, codifying, recording, integration, leveraging, or conversion.*

From a theoretical standpoint, and based on sociological paradigms (Burrell & Morgan, 1979), Schultze and Stabell (2004) distinguish four styles of discourse associated with knowledge management, namely: dialogic, critical, constructivist, and neo-functionalist (see Table 5). These assume that on one axis social order concerning knowledge management is either consensus and straightforward, or dissensus and difficult. On the other axis, the epistemology is either 'duality'; that is, the object is continuously shaping and being shaped by situated practice – the epistemology of practice. Alternatively, it comprises 'dualism'; that is, from an objectivist perspective the object is frozen in time, the epistemology of possession (Schultze & Stabell, 2004). The majority of literature addressing the management of organisational knowledge is consensus in nature and thus studies that explore power issues are often neglected.

Table 5: Schultze & Stabell's (2004) four discourses on knowledge management

		EPISTEMOLOGY	
		Duality	Dualism
SOCIAL ORDER	Dissensus	DIALOGIC DISCOURSE <ul style="list-style-type: none"> <li>- Knowledge as discipline</li> <li>- People in ongoing struggle to resist totalising knowledge claims</li> <li>- Theories: post-structuralist, postmodern</li> </ul>	CRITICAL DISCOURSE <ul style="list-style-type: none"> <li>- Knowledge as power</li> <li>- Knowledge is asset in conflict between management and workers</li> <li>- Theories: labour and process theory</li> </ul>
	Consensus	CONSTRUCTIVIST DISCOURSE <ul style="list-style-type: none"> <li>- Knowledge as mind</li> <li>- Organisation as distributed knowledge system, with knowledge embedded in work practices</li> <li>- Theories: practice-based</li> </ul>	NEO-FUNCTIONALIST DISCOURSE <ul style="list-style-type: none"> <li>- Knowledge as asset</li> <li>- Knowledge development and use in organisations seen as unquestionably positive and progressive</li> <li>- Theories: Resource/ knowledge based view (RBV/KBV)</li> </ul>

Source: Hislop (2009, p.10) adapted from Schultze and Stabell (2004, p.556)

Neo-functionalist literature is dominant across knowledge management research. This commoditises knowledge over which an organisation has potential control (Hislop, 2009). It is within the constructivist discourse that this thesis focuses, to understand the practice-based use of knowledge constructed by social actors within an organisation – *Knowledge Sharing in Pulsating Organisations*.

### 2.2.3 Knowledge management activities

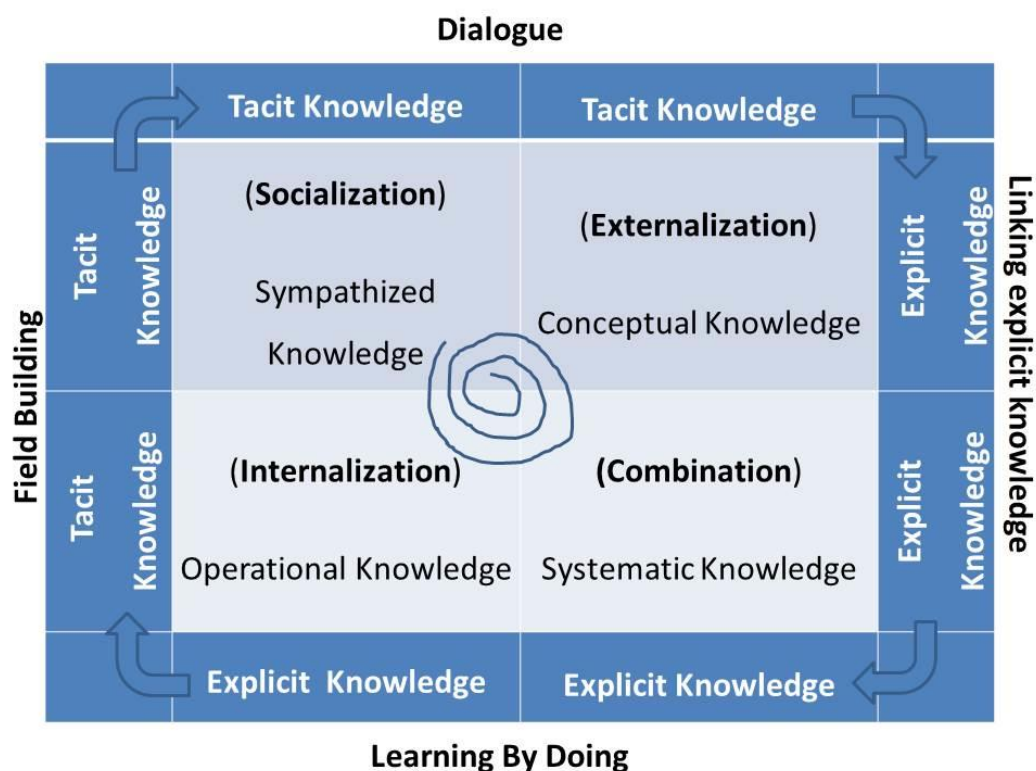
There are several knowledge activities and structures, both formal and informal, by which an organisation manages its knowledge stocks. Knowledge creation (KC) is concerned with creating new explicit knowledge from tacit knowledge that is shared amongst a related community. A frequent discussion point is the process through which knowledge is created and expanded. A 'knowledge spiral' has been proposed (Nonaka, 1994; Nonaka & Takeuchi, 1995) that demonstrates the knowledge creation process (KCP). Tacit knowledge is 'converted' through different processes of action, ultimately into explicit knowledge by recognising that tacit knowledge is embedded within explicit knowledge. A final outcome of this spiral process is an expansion of knowledge in both

quality and quantity, which is key to new innovations and ultimately business performance. This process of knowledge conversion is known by the acronym 'SECI', as shown in Figure 2.

'SECI' represents the four modes of socialization, externalisation, combination and internalization, where SECI is understood through the following processes:

- **Socialization:** from tacit knowledge to tacit knowledge – through socialization and empathizing;
- **Externalization:** from tacit knowledge to explicit knowledge – through externalization and articulating;
- **Combination:** from explicit knowledge to explicit knowledge – through connecting and combination;
- **Internalization:** from explicit knowledge to tacit knowledge – through embodying and internalization.

Figure 2: Nonaka and Takeuchi's (1995) 'SECI' knowledge spiral



Source: adapted from Nonaka and Takeuchi (1995, pp.71-72)

In developing the SECI spiral further, Nonaka and Konno (1998) introduce the concept of 'ba', which means 'place' in English. 'ba' refers to the enabling context of the knowledge creation process, and unifies the physical spaces, virtual spaces, and mental spaces involved in knowledge creation and sharing (von Krogh, Roos & Kleine, 1998, p.178). The 'right context' is where the knowledge creation process operates at its optimum, and aims to unlock the potential of individual actors involved in knowledge activities to release their tacit knowledge. 'ba' is one of five enabling contexts, the others being a knowledge vision; managing conversations about knowledge; mobilising knowledge activists; and globalising local knowledge (Nonaka & Konno, 1998). Nonaka and Konno (1998) argue that occasional interactions are not sufficient for tacit knowledge to be successfully shared and to aid knowledge creation. However, within the 'ba' enabling context, these interactions are not necessarily confined to physical space. They can be conducted in virtual space (e.g. emails, internet, social networking) and most importantly a 'shared mental space', such as shared experiences, emotions, and ideas (Newell *et al.*, 2009, p.82). Widening the concept of space results in greater opportunities for knowledge creation to function within and across teams, to leverage different work environments, and to benefit from individuals' deep and rich personal experiences and knowledge.

While highly influential, the original SECI model is not without its critics. Gourlay (2006, p.1415) acknowledges Nonaka's work has achieved 'paradigmatic status', yet challenges the conceptual model, stating it is 'flawed'. While Gourlay believes three of the knowledge spiral modes are 'plausible', he asserts that the supporting empirical evidence is questionable, and that the overall concept of the knowledge creation process lacks clarity. Hislop (2009) agrees with Gourlay's criticisms, and in addition he asserts that Nonaka's model is limited in its application to companies following 'Japanese business practices', such as the rigour of quality assurance in all processes, dominance of lateral communications, bottom-up consensus-type decision-making, and family-like community (Johnson, 1988). Hildreth

and Kimble (2002) question the concept of converting tacit into explicit knowledge. Newell *et al.* (2009) criticise the SECI model and the notion of 'ba', although they reinforce its influential nature. They suggest that knowledge in 'ba' is really information rather than knowledge per se, yet SECI continues to separate tacit and explicit knowledge without truly defining what explicit knowledge is. Newell *et al.* (2009, p.9) point out the lack of recognition of organisational contexts, such as power, political dynamics, and differences of opinions. This results in the spiral being depicted as a 'smooth, unproblematic and continuous circle' in the original drawing (Newell *et al.*, 2009). However, typically it should be reproduced as a less than perfect spiral in the majority of replicas (as can be seen in Figure 2).

Nonaka and Von Krogh (2009) have responded to criticisms, or 'scholarly analysis' concerning SECI, over the fifteen years since its introduction. They re-assert that tacit and explicit knowledge are distinctive; that they do sit along a continuum; and that the process of knowledge creation explains the interaction between tacit and explicit knowledge, both empirically and theoretically. Notably, they acknowledge that the original model needed further development to recognise knowledge outcomes (for example, product and process innovation) and social practice outcomes (for example, routine and stability to behaviour and processes). Furthermore, they suggest that more research is required in the area of social practice and the knowledge creation process, in order to advance understandings of organisational knowledge management. In particular, they recommend a deeper understanding is required of the enablers and barriers to the knowledge creation process through social practice; the motivations to maintain the status quo versus creating new knowledge for the future; and, the influence of leaders on social actors and teams engaged in knowledge creation outcomes.

Based on this seminal work, the salient test for organisations is *how* to make tacit knowledge explicit; that is, how to fashion the knowledge environments and networks to facilitate this. Organisations must consider processes that enable the

knowledge creation process; however, this is not just about hard physical (or formalised work-based) infrastructure. More pertinently, the knowledge creation process relies on the social practices and the knowledge environment and networks within which individuals, and teams, operate. Effective management of knowledge, and the people who hold that tacit knowledge, cannot be reduced to sterile work processes. The social nature of knowledge must be recognised, in combination with an appreciation of the organisational enablers and barriers that influence an individual's willingness to share their tacit knowledge. The identified opportunity is where this research study attempts to make an original contribution, within the knowledge context of volunteers at music festival.

#### **2.2.4 Knowledge environment and networks**

The unformulated nature of knowledge acquisition means that the variety and frequency of life experiences influence the type of knowledge assimilated. In turn, the surrounding environment, and particularly social networks within and outside working lives, can be instrumental to individual knowledge stocks. The personal social networks in which people participate exposes individuals to a multitude of data, information, wisdom, and knowledge, the presence of which most people may not be conscious. These environments in which knowledge flows, comprise a variety of knowledge connections or networks, mediations, barriers, enablers and catalysts, and structures/policies. While strong personal networks are valuable, there is also strength in 'weak ties' (Granovetter, 1973). The 'weak tie' is an intermediary, a person between two others who are loosely connected only through their mutual association with that intermediary. They are not in regular contact with the intermediary, and they are not classed as 'close' friends. These ties are weak, as the network of friends is not close and trust-based, and they are a considerably wider group of contacts and acquaintances. As a result, the weak ties might warrant strength as they are more inclined to provide new sources of information and knowledge (Newell *et al.*, 2009).

Granovetter's work demonstrates the power of the personal networks on the diffusion of influence, information, ideas, innovation, mobility opportunities, and community. This makes his work applicable to the study of organisational knowledge management by exemplifying the importance of individuals, their knowledge stocks, and their mobility through different personal social networks, which can and may include organisations. This concept can be advantageous to organisations where they import new knowledge through recruitment activities, and transfer it in to the organisation and its existing resources (Song *et al.*, 2003); that is, challenging existing norms and routines.

Conversely, an organisation dependent on enforcement roles and rigour of application must ensure an individual's knowledge does not override nor corrupt the standardised ways of working, or 'how it is done here'. That said the ideal outcome for a highly functioning organisation is to engender a culture that is open to suggestions of improvement, raised in an appropriate forum, where individuals freely share social capital thereby resulting in new and improved ways of working. Social capital refers to 'features of social organization such as networks, norms, and social trust that facilitate coordination and cooperation for mutual benefit' (Putnam, 1995, p.67); put more simply, the knowledge that is embedded in organisational relationships and routines. In contrast, 'human capital' refers to individuals within whom (tacit and explicit) knowledge is embedded (Swart & Kinnie, 2003). Put together, human and social capital encompass the knowledge and skills of individuals and the relationship between them, and is a key contributing factor to organisational performance (Swart & Kinnie, 2003). The result for management is the importance of engendering an organisation culture of mutual trust across all relationships, open communications up and down the hierarchy, encourage consensus decision-making (or at least open access routes to the decision-making process), and reward for successful individual input (though not necessarily financial).



The composition and expected longevity of teams has an impact on the profile of the constituent parts (i.e. the individuals) and, thus, the sum total of knowledge stocks available. 'Formal groups' are characteristically static, and created for long(er)-term delivery of work whereas 'task groups' fluctuate in size to meet (shorter) time-defined projects (Rollinson, 2008, pp.317-318). Thus, formal groups supply a relatively stable and predictable size of team to meet typically stable and predictable work demands. Task groups, in comparison, fluctuate the supply of resources to meet fluctuating work demands. In both cases, the composition of the team may alter with different employees entering or leaving the group. This manipulates the knowledge and experience within the group although this will be heightened in (project) task groups due to their time-defined nature (Newell *et al.*, 2009).

Task groups are time-bound, temporary entities that are formed for autonomous project delivery, against specific goals for an organisation, and are empowered to create their own routines and practices (Lundin & Söderholm, 1995). Task groups are action-orientated, typically formed from the same organisation, and employees are 'seconded'. Thus, they benefit from a commonality of organisational history and experience. Knowledge sharing across the boundaries of project teams, yet within one organisation, allows for a consensus and a 'common team opinion' to emerge (Mueller, 2012, p.8). Task groups in this thesis differ, as there is no assumed commonality of background amongst those recruited for the pulsating organisation, although there is a commonality of purpose. Despite this difference, much can be gained from research into knowledge management within task groups, such as identification and acquisition of valued (specialist) knowledge, knowledge integration, 'lessons learned' exercises, and reciprocal collaboration to maximise knowledge flows (Newell *et al.*, 2009). Further, the creation of task groups in temporary organisations requires managers to be more diligent in their knowledge management actions, which reinforce the importance of this topic of study. Organisational stimuli and catalysts enhance knowledge management and knowledge activities; conversely, knowledge

barriers can prohibit such activities. Focusing on such potential barriers, Table 6 outlines obstacles to knowledge exchanges within and between team.

Geisler and Wickramashinghe (2009, p.113) outline four categories into which barriers broadly fall. They are: organisational and unit culture; disciplinary and professional differences; type of knowledge; and weaknesses in the platform (see Table 6). Within the first category, barriers restricting knowledge exchange include issues focused on group dynamics, any norms or practices entrenched in the group that dissuade individuals from exchanging knowledge, and finally, other inhibitors and inefficiencies that do not encourage and empower knowledge exchange. The second category explains how a 'silo' mentality and lack of commonality of terminology can create professional differences, and thus obstruct knowledge exchange.

In the third category, the type of knowledge in a group can repress exchange. Without consistency of conversion of tacit to explicit knowledge across the group, and in the absence of a common understanding of the function and purpose of knowledge, both act as barriers to knowledge exchange. Finally, breakdowns in communication networks within the group demonstrate a weakness in the platform.

Table 6: Barriers to the exchange of knowledge within and between teams

Categories	Barriers
<b>Organizational and unit culture</b>	Lack of group cohesion Norms, procedures, and organizational practices Structural inhibitors and process inefficiencies
<b>Disciplinary and professional differences</b>	Lack of common terminology, concepts and interchange 'silo' effect of disciplinary isolation
<b>Type of knowledge</b>	Tacit versus explicit knowledge Function and purpose of knowledge
<b>Weaknesses in the platform</b>	Breakdowns in communication patterns and networks Problems with mission, purpose and leadership

Source: Geisler and Wickramashinghe (2009, p.113)

An understanding of these barriers is critical for successful knowledge management, and more precisely an appreciation of how to remove or mitigate these barriers within organisations. Potential knowledge exchange barriers exist for groups, and these depend on the size and type of organisation (Riege, 2005). Acquiring expertise occurs through employees, contractors, vendors or third parties, although whether that automatically secures their knowledge is debatable, and the conditions of realising the knowledge transferred needs to be recognised and applied (Song *et al.*, 2003). Typically, an individual's explicit knowledge is more likely to be shared within an organisation under the 'right' circumstances; that is, by way of removing barriers and encouraging conducive conditions and catalysts. However, sharing tacit knowledge is less likely by its very nature of being personal to the knowledge-holder and more problematic to communicate it to others (Newell *et al.*, 2009; Nonaka, 1994). Therefore, this is a valuable commodity to the organisation. To share this valuable commodity freely – that is, to convert it to explicit knowledge – can reduce the individual's intrinsic value and power with an organisation. This scenario is especially evident in times of uncertainty and change.

Active facilitation of the integration of new members into a group reinforces group cohesion and educates newcomers in the existing practices and procedures. Group cohesion removes organisational barriers (see Table 6) and thus promotes knowledge exchange (Geisler & Wickramashinghe, 2009). The 'routinization' of tasks through repetitive norms, procedures and practices typically demonstrates that explicit knowledge, or know-what, has been commoditised by an organisation through the knowledge creation process (Gherardi, 2000). However, a little tacit knowledge can become 'sticky' (von Hippel, 1994), and is not converted to explicit. As such, 'sticky' knowledge is more difficult to exchange within, and across, a community of practice or 'CofP' (Brown & Duguid, 1998). Thus, in this situation, core capabilities of the group are threatened. To mitigate this threat, organisations need to coordinate effective knowledge management activities, and recognise knowledge as a commodity, and the

(tacit) knowledge-holder's motivations for knowledge sharing (Gherardi, 2000). In other words, an organisation cannot expect tacit knowledge to be converted to explicit knowledge automatically; the right context and conditions need to be created to facilitate the knowledge creation process.

### ***2.2.5 Conditions for and enablers of knowledge management***

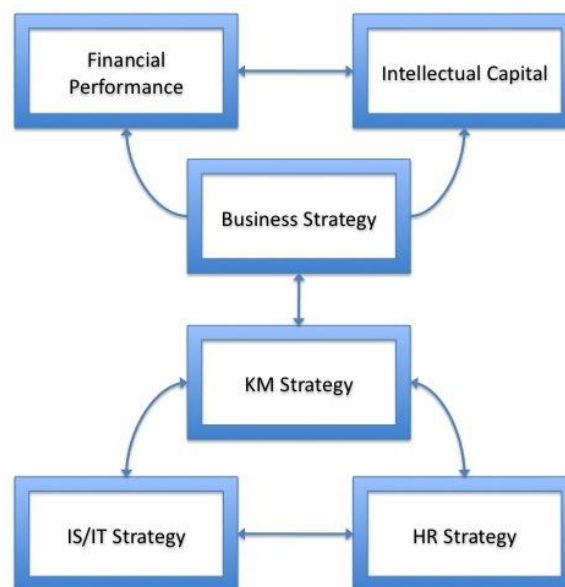
Culture and leadership are powerful enabling tools in the attainment of effective organisational knowledge management, and they facilitate the coordination of organisational conditions to create knowledge, particularly 'common knowledge' (Foss, 2005). Departing from 'existing hierarchical mechanisms' and historically Taylorist-style organisations with a 'command and control' ethos, allows for open organisation conditions (Foss, 2005). Open organisations are characterised by transparent leadership and communications, and decentralised decision-making (Foss, 2005). This culture is associated with charismatic leadership, a style synonymous with engendering better communications, cohesion in decentralised organisations and thus better foundations for common knowledge coordination (Foss, 2005). An organisation's ability to exploit the value of new knowledge and collectively assimilate explicit knowledge is dependent on its absorptive capacity, both individually and collectively; successful absorption is dependent on existence of related prior knowledge (basic skills and common language) and diversity of background (Cohen & Levinthal, 1990). Face-to-face dissemination of knowledge is preferable to ICT solutions. Moreover, when combined with the use of corporate values, such as employee 'town halls', team events, and routinely leading by example, the dissemination of common knowledge is facilitated, thereby providing opportunity for employees to acquire knowledge of 'how it's done around here' (Foss, 2005).

Applied examples demonstrate 'enacted know-how' which engenders the ability in another to 'know-how' and to enact knowing (Orlikowski, 2002) and is integral

to communities of practice (Brown & Duguid, 1991). This is explored further in Section 2.2.6. 'Enacted know-how' views knowledge and knowing in practice as on-going social activities, generated by human actions. Further, embedded tacit knowledge can be shared and cannot be 'unembedded'. This denotes organisational knowledge has unique differences with other organisational resources which may be removed or eliminated (Dalkir, 2011). Building on this example of leadership and corporate values, it is argued that for effective knowledge management to occur, organisations need to focus on their strategic intent, and recognise knowledge as a core resource (Dalkir, 2011; Ichijo, von Krogh & Nonaka, 1998). Such corporate vision engenders processes and mechanisms that operationalise strategic intent and lead to enhanced business performance.

Figure 3 outlines the relationship between organisational and functional strategy (and therefore operational implementation). This diagram demonstrates the symbiotic relationship between the overall business strategy and the knowledge management strategy where the business strategy has direct influence over an organisation's bottom line and intellectual capital of the organisation, and vice versa.

Figure 3: Knowledge management strategy and performance



Source: Jashapara (2011, p.107)

Further, the knowledge management strategy has a two-way relationship with both the Human Resources (HR) strategy and the Information Technology (IT) strategy of an organisation. Jashapara (2011) argues that responsibility for the knowledge management strategy should be managed in consultation with the firm's leadership, and thereby accounting for the overall strategy, IT and HR deliverables. Engaging leaders responsible for people and the organisational culture allows the 'right context' to be considered and created that maximises knowledge management and its associated activities (Geisler & Wickramashinghe, 2009; Nonaka & Konno, 1998; Nonaka & Von Krogh, 2009).

Knowledge management, enacted through the creation, transfer, retention and sharing of knowledge, can be engendered through HR-managed organisational learning and a culture of a 'learning organisation'. The process of knowledge management is facilitated through ICT tools, for instance, for knowledge capture and knowledge mapping. Knowledge management is also enabled through the organisation's ability to acquire, develop and integrate new knowledge (Swart & Kinnie, 2010) and create the right context for the knowledge creation process (Nonaka & Konno, 1998; Nonaka & Von Krogh, 2009). To create these environments requires organisational HR management (HRM) practices that encourage/promote, structure/formalise, reward, or all, the flow of knowledge and the flow of people (Edvardsson, 2008; Scarbrough, 2003). Further, practical and successful implementation of knowledge management requires a culture that is open to learning (a learning organisation, or LO) (Gorelick, Milton & April, 2004), organisational commitment by individuals (Hislop, 2003), leaders who role-model the sharing, transfer and creation of knowledge within the organisation (Raelin, 2008), and embracing change strategies to meet organisational demand (Newell *et al.*, 2009).

At an operational level, managers have the ability to enable knowledge management through supporting employee involvement, training and development, offering suitable reward and recognition, and – specifically related to knowledge

management – catalyse individuals to participate in KS, knowledge transfer and knowledge creation as part of daily life (Geisler & Wickramashinghe, 2009; Jashapara, 2011). These actions, or the concept of ‘knowledge enablers’, (Ichijo *et al.*, 1998, p.197) acknowledge the human aspect of information exchange, and provide a direct link for organisations between (engaged) employees and (successful) knowledge sharing. A fundamental question to be considered from an employee perspective is: ‘what’s in it for me?’ In essence, organisational managers should make efforts to understand the motivations to share tacit knowledge. Through enabling factors, an organisation can motivate individuals to engage with knowledge sharing and illustrate how knowledge sharing is a valuable, and value-add activity. Further, where organisations remove barriers to KS, this can likewise sidestep demotivating and discouraging knowledge sharing behaviours.

#### **2.2.6 Communities of practice**

Communities of practice (CofP) have been cited as a conduit for knowledge and learning, with the ability to fundamentally influence an organisation’s aptitude for innovation (Coakes & Smith, 2007), as well as creativity, competitive advance, performance and engagement (Hughes, Jewson & Unwin, 2007). According to Wenger, McDermott and Snyder (2002, p.4), communities of practice are ‘groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis’. While the term ‘community’ is not a simple replacement for ‘group, teams, or network’ (Wenger, 1998, p.74), Jewson (2007, p.80) highlights that network theories (for instance, Actor-Network Theory, or ANT) lend themselves to improving the understanding and development of the concept of communities of practice by enabling researchers to ‘specify and analyse structural aspects of small group relationships’.

Learning in and through communities of practice is central for creative or experience industries (Juriado & Gustafsson, 2007). In festival and events studies, 'communities' are often represented in community-focused festival content or festival-attendees, which are consequently organised by or for (or both) the benefit of a specific (local) community, such as food festivals (Einarsen & Mykletun, 2009), international carnivals (Nicole & Nigel, 2013), and local festivals and tourism (Smith & Forest, 2006). Research does not typically examine festivals through the lens of a communities of practice, particularly not one that enables knowledge within the organisation itself. This thesis will, therefore, offer one of the first examinations of knowledge in this context, and explore how and why volunteers use their knowledge in such an environment. Festival volunteer resources create a unique community (perhaps even communities) during an event, and interact with the organisation itself to deliver their responsibilities.

Communities of practice are 'knowledge-based social structures' and Wenger *et al.* (2002, p.5) argue that these structures typically develop over a period of time. The seminal work on communities of practice by Lave and Wenger (1991) challenges the didactic approach of formal teacher-student education and offers a dynamic and situated method of student-led learning. Since its inception in 1991, research focused on communities of practice has earned a notable place in Knowledge Management literature (Bolisani & Scarso, 2014) which recognises the social nature of learning activities, identities and artefacts by and through social actors in a social world (Lave & Wenger, 1991). Every person enjoys membership of a variety of communities simultaneously, without the need for membership cards or election processes (Wenger, 1998). Access to such communities is instead 'granted' through legitimate peripheral participation (Lave & Wenger, 1991). This latter term refers to the relationship and interaction between members, specifically the old-timers or masters, with newcomers or apprentices, whose legitimacy is established through the individuals' active engagement in the socio-cultural community and their desire for learning (Lave & Wenger, 1991).



Participation in communities of practice confers an identity on the individual and yields a sense of belonging peculiar to each community (Wenger, 1998). Communities of practice as a means of work-based learning continues to evolve (Raelin, 2011), and offers a 'close-knit' network where members know one-another well and work together directly (Brown & Duguid, 2002). While valid in certain work-based scenarios, this description of the formalisation of a community does not necessarily resonate with the more organic and nebulous nature of everyday communities.

Wenger *et al.* (2002, pp.50-51) assert that where designed well, a community can elicit 'aliveness' amongst its members, which is a reflection of the combined passion and concern that the collective force of the members demonstrates through their everyday actions. They maintain that designing for aliveness is not about hierarchical structures and reporting lines, and other such systems, structures and procedures. Instead, the goal of community design is 'to bring out the community's own internal direction, character, and energy'. Wenger *et al.* (2002, p.51) have derived seven principles, which they suggest guide a community to 'realize itself, to become "alive"', these are:

1. *Design for evolution:* communities are organic and dynamic entities that reshape and develop, subsequent to reflection. The community grows and changes and any design is to catalyse the evolution.
2. *Open a dialogue between inside and outside perspectives:* Community insiders have a deep understanding of what the community is about; however, outsiders can have a view on the potential to develop and steward knowledge.
3. *Invite different levels of participation:* Members have different reasons to participate, and an 'alive' community encourages participation from all. Through organising events, a community can draw in and connect members.
4. *Develop both public and private community spaces:* Opportunities for members and non-members tangibly to experience the community. More than events, such spaces foster relationships and one-on-one exchanges. When internal relationships are strong, community events become richer.

5. *Focus on value:* Value is difficult to assess and identify; and the real value of interactions may not be immediately apparent. Critical to a community is to be explicit on the significance of the value of the community, and throughout its lifetime.
6. *Combine familiarity and excitement:* Lively communities enable comfort in normality and enable strong relationship. Simultaneously, as they are more neutral, they offer a platform for divergent thinking and a common sense of spontaneity.
7. *Create a rhythm for the community:* A regularity of connection amongst the community provides a heartbeat. This creates strong relationships, and a sense of growth, movement, and liveliness. Each community needs to find the right pace for their members.

Through the above design assistance, Wenger *et al.* (2002) assert that a community has the ability to develop to its maximum potential, and therefore offer situated learning and legitimate peripheral participation in a community space. The concept of 'designing' self-directed and community-focused learning situations has been adopted in practice by organisations, and in particular professional consultancies. However, such design control and structure seem at odds with the social and dynamic intent of communities of practice (Hughes, 2007).

The concept of communities of practice is an important contribution to Knowledge Management Studies (Bolisani & Scarso, 2014), and particularly the human side of knowledge management practice (Newell *et al.*, 2006), although it is not without criticism. By their own admission, Lave and Wenger (1991) acknowledged the concept required further development, as did a robust definition of 'community'. As a consequence, the evolution of this concept and its study has subsequently led to a lack of clarity on definitions and inconsistent application (Bolisani & Scarso, 2014). Apparent positional inconsistencies between Lave and Wenger (1991, p.109) and Wenger (1998) also reveal differences between understanding organisational learning 'as it is' and latterly how learning 'should be' applied (Hughes, 2007). These issues potentially detract from the intent to progress knowledge management in a socially dynamic

environment and damage the analytical value of past and future studies (Hughes, 2007). In a further criticism of communities of practice, Billett (2007) praises Lave and Wenger (1991) in their recognition of communities being at the heart of the practice of learning and managing knowing. However, Billett (2007) suggests they somewhat neglect the individual, and encourages a greater appreciation of relational perspectives on the impact of the individual (agent) and the community (situation), and vice versa. Despite these criticisms, communities of practice provide a useful lens to explore knowledge at festivals. These pulsating organisations rely on a steady flow of old-timers interacting with newcomers and engender an 'alive' community that has its own internal direction, character, and energy.

### **2.2.7 Knowledge management in festivals**

A large portion of the Knowledge Management literature concentrates on large organisations, and typically those organisations operating in the knowledge economy. In fact, they are often known as 'knowledge intensive firms' (KIFs) (Nicolini, Gherardi & Yanow, 2003, p.5). These are 'loosely and preliminarily defined' by Alvesson (2004, p.17) as 'organizations that offer to the market the use of fairly sophisticated knowledge or knowledge-based products.' However, confusion and ambiguity has surrounded a single definition (Newell *et al.*, 2009, p.32). Indeed, Alvesson (2004) later offers a second definition, where a knowledge intensive firm is 'an organization broadly recognized as creating value through the use of advanced knowledge.' While Newell *et al.* (2009, p.32) suggest knowledge intensive firms 'compete on the basis of their ability to create, apply and share professional and discipline-based knowledge.' These definitions suggest a form of elite knowledge possession that distinguishes certain firms from others; whereas Knights and Willmott (1997) posit that all work is knowledge work, thus removing any distinction between organisations based on the possession and use of 'sophisticated', 'advanced' or 'professional' levels of knowledge stocks. Where narrow definitions are used to describe knowledge intensive firms, there is a

propensity to exclude many sectors, including services and leisure, and therefore, events organisations. Nicolini *et al.* (2003, p.5) assert 'the growing centrality of knowledge extends well beyond the limited domain of "knowledge intensive" organisations'. As a result, organisations, of all sizes and sectors, must embrace and manage their knowledge stocks effectively in order to perform in their respective sectors.

Little research is available that focuses on knowledge activities embedded within the context of festivals. Ragsdell and Jepson (2014) argue the temporary and dynamic nature of these organisations makes fertile ground for such Knowledge Management research. They contend festivals are interesting because they combine knowledge management and project management within the context of a (largely) voluntary and transient workforce. Of the limited research in existence, the focus is typically narrow, such as festival safety and knowledge mapping (Singh *et al.*, 2008). Despite the lack of Knowledge Management studies at festivals, more output is welcome due to the paucity of available research, and reinforces that more investigations are needed to complement and challenge existing studies.

A recent study examined knowledge management at the Queensland Music Festival, presented first from a methodological perspective (Stadler, Reid & Fullagar, 2013), then a knowledge transfer and co-creation viewpoint (Stadler, 2013), culminating in an examination of the impact of knowledge management on professionalization in festival organisations (Stadler, Fullagar & Reid, 2014). Their study concluded that practices and processes that facilitate knowledge management are often unseen to festival staff when they are embedded in a tight-knit community. They suggest that where organisations engender a culture of collaboration, knowledge management activities were normalised within daily work practices and culture. Related to this knowledge management culture, the structure of interdisciplinary teams fostered knowledge sharing and collaboration, with the result being an effective knowledge creation process and knowledge transfer.

There are important differences between these contributions and this thesis: the Queensland Music Festival study is ethnographic, and while this research has an aspect of ethnography, the study is not about practices in a single organisation. Second, their research is case-study based, while this project investigates a phenomenon through multiple realities of volunteers across a number of festival organisations. Third, they focus on knowledge management practices as a means of co-creation of the festival content (production and performance), whereas this research project specifically explores knowledge sharing amongst volunteers within the festival operations (in the overall festivalgoers' experience), and does not touch upon the staged artistic content. Fourth, the festival members are a mix of permanent (paid) staff, plus peripheral (paid) staff, and no mention is explicitly made to volunteers, which is the clear focus of this thesis. Finally, their single festival organisation is an integral element of its local geographic community, where community has meaning within that place and space, and has significance through the cultural identity of drag queen community members. In contrast, the festival organisations in this project are temporary pulsating organisations and thus short-lived communities, created annually in a remote place and space.

Ragsdell and Jepson (2014) also explored knowledge management and project management within the context of festivals. Specifically, they aimed to identify factors that sustained or blocked knowledge sharing within festival organisations. Their focus was on knowledge processes associated with organising and managing the festival event, and a key driver was recognition of the lack of 'softer' approaches to knowledge management research. This means typically, knowledge management research has neglected human interactions with knowledge and its activities, with preference previously being given to the technological perspective (discussed in Section 2.2.2). Their interpretivist qualitative research was undertaken with the Campaign for Real Ale (CAMRA) in the UK, which organises over 200 festivals each year. The researchers explored three unnamed CAMRA festivals as case studies. The

focus of their research centres on knowledge sharing enablers and barriers, and used research by Riege (2005) as the foundation of their study. Riege's work (discussed in Section 2.2.4) differentiated between factors of organisation, individual, or technology.

Ragsdell and Jepson (2014) found that organising Committees can benefit from implementing a number of enablers to maximise knowledge management. They suggest adopting a 'personalisation strategy' to encourage tacit KS: Specifically, they recommended organisations enact fact-to-face post-festival reviews, facilitate job rotation, and implement a 'master-apprentice' model or 'learning by doing' which links to work on communities of practice (see Section 2.2.6). Further, they argued that a strong culture of knowledge sharing motivates individuals to perform more effectively in their (volunteer) roles. These actions should be coordinated at an organisational level; however, at an individual level, they suggest three actions: first, by removing barriers to accessibility of knowledge, both physical meetings, and virtual spaces. Second, by means of managing trust more effectively, this in turn engenders an open knowledge sharing environment. As such, organisations should encourage trust for KS, although where there was 'over-trust', this resulted in restricting the knowledge creation process and knowledge sharing. Third, by encouraging individual contributions to succession planning through making more time available to share knowledge; by valuing the type of procedural knowledge held by individuals; and, through a recognition that an ageing volunteer population exists at CAMRA, meaning that both knowledge sharing and codification are central to organisational knowledge retention.

The core differences between Ragsdell and Jepson (2014) and this thesis centre around their focus of volunteers who are managers and coordinators of the festival event. In fact, their study demonstrates particular synergies between knowledge management and project management. As a result, the volunteers in question are engaged with the organisation at a much earlier point in the event lifecycle, for a longer period, and their potential impact to the organisation itself and the delivery of the event is greater. The festival organisations have key differences too, in

that CAMRA – while being a voluntary organisation – coordinates over 200 festivals each year in the UK. Therefore, CAMRA has the benefit of continuity of processes and practices across many different festival events, and more opportunities for retaining and leaking knowledge.

In the study by Ragsdell and Jepson (2014), core factors such the organisation's size, and the repetitive nature of activities, are positive influences on knowledge management in respect of greater opportunities for codification, higher frequency of repeat volunteers, and thus, higher likelihood of retention of knowledge (both tacit and explicit). However, these factors can create negative impacts on knowledge management. Where individuals do not share knowledge, the organisation subsequently becomes over reliant on a small number of (now powerful) people and their embedded tacit knowledge. In this way, concentrating tacit knowledge within a small number of human resources opens an organisation to the risk of losing knowledge. The potential for individuals to exit the organisation due to an aging population at CAMRA, or simply not finding a natural cultural fit, emphasises the need for the organisation to create conducive conditions for the knowledge creation process.

The lack of extant Knowledge Management studies in festivals highlights the gap in the body of knowledge, and strengthens the need for this research and its originality of contribution. Current literature is limited in volume, and neglects to engage with detailed findings for a small body of knowledge. Further, literature that examines knowledge management within events adopts a literal view, thereby omitting research that touches knowledge management, such as the influences and conditions that enable effective knowledge management. This thesis intends to provide insights into the real-life experiences of individuals at festivals, and to understand their perspective of knowledge activities. Next though, the discussion turns to examine festivals and events to contextualise later empirical analyses in Chapters 4-6.

## 2.3 Festivals and Events research

Historically, Festival Studies and Event Studies were synonymous from the 1970s through to the late 1990s (Getz, 2010; Getz, Andersson & Carlsen, 2010), and the thematic focus was on (in order of frequency) economic and financial impacts, marketing, profiles of festival or events, sponsorship, management, trends and forecasts (Getz *et al.*, 2010, p.34). However, the study of festivals has a considerable history, whereby the word 'festival' derives from community, ceremonial or religious celebrations, and rituals (Bowdin *et al.*, 2011; Hall & Page, 2012; Stone, 2009). There is evidence of research into the roots of 'festivals' in anthropology, sociology and geography; for example, the 1920s work exploring geography of fairs in Europe across the centuries (Allix, 1922). Event Studies is a more recent academic field of study devoted to the study of planned events (Getz, 2012a). In contrast, the study of festivals is an important, albeit narrow area within Event Studies, specifically exploring the core phenomenon of 'festival experience and meanings attached to it' (Getz, 2010, p.19).

Festival events 'focus on celebration' and other events are 'produced for reasons of education, marketing, competition, business, politics, entertainment, fun, and games' (Getz *et al.*, 2010, p.31). This distinction suggests the celebratory nature is particular to festivals, although other events can be equally celebratory and thus perhaps a false distinction. Conversely, suggesting festivals are not concerned with 'marketing, competition, business', neglects their recent commodification and commercialisation (Häußermann & Siebel, 1993). Alternatively, Gelder and Robinson (2009) suggest festivals are distinctive due to the combination of intent (celebratory), content (culture and society), and audience (accessible through disposable income). By appreciating which body of knowledge a particular piece of research contributes to is useful as it enables academics to identify legitimate ontological, epistemological and methodological lines of inquiry (Lincoln, Lynham & Guba, 2011).



Moreover, aligning to a subject, field of study, or discipline equips researchers with an awareness of their 'position and practice within the research process' (Goodson & Phillimore, 2004, p.40). That is, a researcher's allegiance provides them with 'a particular pair of disciplinary spectacles' (Tribe, 2004, p.57) in order to understand synergies, contrasts and comparisons within and across distinct subjects. Due to the infrequent nature of Festival Studies research (Carlsen, Andersson, Ali-Knight, Jaeger & Taylor, 2010; Gursoy, Kim & Uysal, 2004), this thesis is informed by the Events Studies literature.

The lack of festivals research creates impetus for the development of new concepts, diverse themes and the use of alternate methodologies (Saayman & Saayman, 2006). Currently, the body of knowledge continues to evolve with momentum, and two core themes dominate the subject area: First, impact evaluation (mainly covering the economic) (Dwyer, Forsyth & Spurr, 2005; Gursoy *et al.*, 2004; Saayman & Saayman, 2006; Shipway *et al.*, 2012; Wood, 2005), is predominant and also evident within, and influenced by, Tourism Studies and Event Studies (Saayman & Saayman, 2006; Wilks, 2012; Wood, 2005). Second, the reasons and motivations for attending festivals (Getz, 2010; Gursoy *et al.*, 2004) are similarly popular. This is reinforced through a 2010 investigation of prominent festival literature categories and keywords, where it emerged that the five main headings were: culture (53 per cent), impacts (36 per cent), benefits (35 per cent), visitors (32 per cent); and tourism destinations (31 per cent) (Getz *et al.*, 2010, p.35).

Getz (2010) outlines three discourses. The first presents the roles, meanings, and impact of festivals in society and culture. These studies pertain to festivals as a concept within society, and 'festival' and festival events can influence culture and cultural values. They do this by way of exploring festival roles, meanings, and impacts. Getz (2010) asserts this to be the oldest of the discourses, with its origins in anthropology and sociology. Second, a discourse of festival tourism, promotes festivals as an instrumental factor in tourist behaviour and a contributory sector of the tourism

economy. As such, this discourse examines festivals as a direct product in, and of itself, as a possible by-product of tourist destination management, or both. The theme of 'festivalisation' particularly explores festivals as a commodity to be branded, sold, and marketed. Finally, the most recent discourse is festival management. This area of research concerns the management of festivals as organisations, the people working in and for these organisations, and the power of festivals as a business, including impacts and consumers.

Ali-Knight *et al.* (2008) identify four areas of debate in Festival and Event Studies. First, research examining the commodification of festivals and events, through the lens of destination, image, and development (for example: Sadd, 2008). Second, research focused on festivals and events in relation to community and identity, exploring how they either create or influence such constructs (for example: Derrett, 2008). Third, literature focused on the audience and participant experience. This experiential body of work examines attending events from the consumer and artistes' perspective, and potentially linking the two through co-creation (for example: Stone, 2009). Finally, 'managing events' sets out how events manage themselves and their people as a commercial (though not necessarily profitable) going concern (for example: Celuch & Davidson, 2008). A more recent volume (Page & Connell, 2012a) clusters Events Studies discourses in five areas: First, defining Event Studies, in an effort to establish common language in the field of study; second, disciplinary studies, debating the theoretical, conceptual and methodological contribution this field of study offers as sub field within the wider study of tourism; third, 'policy, planning, and management' outlining the 'business of events', in the public and private sectors, the operational delivery of events, and the management of the organisation and its people; fourth, how festivals and events can affect a variety of stakeholders; and, finally, the authors explore the future research direction.

Highlighting these groupings demonstrates the range of perspectives and focus of knowledge currently being advanced across Festival Studies. Revisiting Tribe

(2004, p.57) and his 'disciplinary spectacles', such groupings provide opportunities to understand synergies, contrasts and comparisons across distinct subjects. In this subject area, the production of knowledge is split between inter- and multidisciplinary approaches within academia, and practitioner-led research; Gibbons *et al.* (1994) labels these 'mode 1' and 'mode 2' respectively. Mode 2 has been described as 'extradisciplinarity', as it develops its own epistemology outside higher education (Tribe, 2004, p.51). This research project situates itself within mode 1 production of knowledge, and the discourse of festival management. The central tenet of this research is knowledge management amongst the volunteer communities, and the organisational context that enables or inhibits knowledge activities, within UK music festival organisations.

### **2.3.1 Festivals and festivalisation**

Characteristically, festivals are a product to be purchased or consumed by participants and visitors (Picard & Robinson, 2006). As such, volunteers simultaneously work for, and are consumers of, a festival. Motivations to attend festivals differ by demographics and festival product; indeed, diverse intrinsic needs and wants trigger different people to attend the same festival product (Gelder & Robinson, 2009; Yolal, Woo, Cetinel & Uysal, 2012, p.71). Ralston and Crompton (1988) are cited as conducting the first significant festival attendees' motivation research, since which further contributions have been typically based on psychological (needs and wants) factors (Gelder & Robinson, 2009; Yolal *et al.*, 2012). Research exploring visitor motivation to music festivals is sparse (Gelder & Robinson, 2009; Oakes, 2003). The seminal motivation scale generated by Uysal, Gahan and Martin (1993) incorporates five factors, which are (in order): 'socialization', 'excitement/thrills', 'event novelty', 'escape', and 'family togetherness'.

Uysal *et al.* (1993) established that, where consumer's motivation to attend an event was perceived to be satisfied, this influenced individuals' (repeat) purchasing behaviour. Thus, a cycle of motivation, satisfaction and repeat behaviour occurs (Lundin & Söderholm, 1995). Yolal *et al.* (2012) concluded across different festival products types that 'event novelty' had prominence. Formica and Uysal (1996) arrived at the same conclusion through an examination of visitor and residents market segments. In the associated area of entertainment experiences, Pine and Gilmore (2011) suggest consumers engage on two dimensions: 'guest participation' (passive or active); and 'connection', or 'environmental relationship' (absorption or immersion). Based on these dimensions, they offer four 'experience realms': entertainment (absorb/passive), educational (absorb/active), esthetic (immerse/passive) and escapist (immerse/active). Festivalgoers would most naturally situate the last 'realm'. 'Escapists' fall at the axis of 'active guest participation' and 'immersive environmental relationship'; that is, people who are completely immersed in the event experience and who actively participate (Pine & Gilmore, 2011, p.46).

This is similar to two socio-psychological motivational forces of 'seek' and 'escape'; a concept posited by Iso-Ahola (1980) and Mannell and Iso-Ahola (1987). In other words, where individuals have a low level of stimulation in their working lives, they seek novelty and stimulation in leisure. Conversely, those individuals with high levels of stimulation in their working lives seek to escape. This concept contributes to the body of research that suggests leisure and tourist behaviour is made on experiential bases, rather than purely tangible or practical motives (Shaw & Williams, 2002). In exploring the experiential factors of leisure, selected researchers (see, for example: Fodness, 1994; Gnoth & Matteucci, 2014; Mannell & Iso-Ahola, 1987) have adopted the work of Csikszentmihalyi (1990, 1993) and his seminal work to explore what it means when people find things enjoyable and achieve happiness; this is described as 'flow'. In leisure, this 'optimal experience' describes where (work) areas of people's lives are lacking they seek excitement through leisure (Roberts, 1999; Rojek,

1995). In addition to an appreciation of the motivation to attend leisure events, the recognition of the meaning and purpose of (music) events, provides an understanding of volunteers' desire to join a festival community. It also provides a sense of the environment within which volunteers operate and thus where knowledge management activities take place.

Cremona (2007, p.10) outlined three key areas of interest regarding the meaning and overall purpose of festivals and events; these are power, people, and sense of community. 'Power' related to the perception and identification that sections of society created with the festival content, which they make public through attendance at their chosen event(s). 'People' related to the segment(s) of society or community that festivals aim to attract; that is, both as consumers of the festival, and through active participation to co-creator of an event and its festivity. Finally, the 'sense of community' created a specific group identity, by the very act of attendance. As a result, for those whom the community has distinct meaning and purpose, festivals can be incredibly inclusive. Indeed, Flinn and Frew (2013, p.1) argue that 'the fantasy of festivity exerts a magnetic allure on a mass scale'. Further, community membership, or legitimacy, at festivals typically entails the inversion of normality (Hall & Page, 2012; Picard & Robinson, 2006), which pertains to transformative and ritualistic forms of festivity, such as (alternate) dressing, speaking or acting in defined ways (Picard & Robinson, 2006). Festivity can be described as a convergent and co-created construct (Flinn & Frew, 2013) and the notion of festivity is not attributable solely to staged performances, neither is it necessarily within the control of the festival management. Therefore, it could be surmised that all social actors within a festival community play a crucial part in the co-creation of festivity, and the festival itself. As such, through their fulfilment of the role of stewards, volunteers (and their actions) contribute directly to the sense of festivity.

At its core, a music festival is a presentation of staged cultural performances. These performances move beyond 'just' an enactment for the receiving community,

and become 'an event' when it is perceived to be notable and distinctive for a particular reason, or they have become 'eventified' (Hauptfleisch, 2004). Such 'eventification' is increasingly witnessed at festivals, such as a 'headline' performance, the now infamous Sunday 'legends slot' at Glastonbury Festival, or a significant performance in a series of live events across different geographies. To 'eventify' something means 'an everyday life event (performing a play, a concerto, a dance, exhibiting a painting, a sculpture, an installation) is turned into a significant Cultural Event, framed and made meaningful by the presence of an audience and reviewers who will respond to the celebrated event' (Hauptfleisch, 2007, p.39). The 'eventification' of performances is an instrumental factor in the political economy of a destination, thus linking with event tourism and music tourism, and the commercialisation of festivals, known as 'festivalisation' (Häußermann & Siebel, 1993).

'Festivalisation' is derived from German urban sociology, referring to the use of festivals and events for the purpose of 'civic boosterism'. This concept asserts that destinations and the associated economies, are 'boosted' via the promotion of a destination through events (Roth & Frank, 2000). The consequence of the macro-level 'experience economy' (Pine & Gilmore, 2011) successes of festivals can be at odds with the micro-level socio-cultural benefits (Steinbrink, Haferburg & Ley, 2011). This is particularly true where the struggle for funding has been augmented due to the reduction in available investment and conversely the competition from increased numbers of events (Finkel, 2009). As a result, event organisations are required to become increasingly professional- and commercial-minded, while balancing the (artistic) staged experience for the mutual benefit of the local residents and visitors (Quinn, 2006). Festivalisation thus creates the opportunity for festival leaders to embrace knowledge management, where knowledge management is vital to enhance competitiveness and service quality, and thus a source of economic value to the organisation.

### **2.3.2 The business of festivals**

To facilitate an examination of knowledge management in events requires an understanding of people within event organisations. People are conduits for socially-constructed knowledge. Therefore, a comprehension of organisational 'employees' is core to knowledge activities. Literature dedicated to the management of people within events is limited. Where available, research focuses on large-scale events such as hall-mark public events, or mega-events, such as the Olympics (for example: Emery, 2002; Hanlon & Cuskelly, 2002; Hanlon & Stewart, 2006; Karadakis, Kaplanidou & Karlis, 2010; Kemp, 2002; Lockstone & Baum, 2008, 2009).

Existing people-related events literature concentrates on operational and tactical matters, such as resource planning, recruitment and selection, and induction, as opposed to more strategic human resources (see: Allen, O'Toole, Harris & McDonnell, 2011; Bowdin *et al.*, 2011; Getz, 2007; O'Toole, 2011; Shone & Parry, 2010; Tum, Norton & Wright, 2006; van der Wagen, 2007; Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2004). This body of work provides valuable information for generalist practitioners, and indeed recognises events organisations and the associated employment environment is different from 'general industry'. An events organisation typically does not have the professional capability for the dedicated management of its human resources, in the form of a permanent Human Resources manager. Likewise, it does not have a long period (for instance, 1 to 5 years) to leverage organic development and internal resourcing (van der Wagen, 2007) over that period, due to the temporary nature of the resources and the organisation. What is evident, by its very omission in the body of knowledge, is the opportunity for Knowledge Management studies within Events. This is particularly by virtue of the popularity of events; this is primarily the opportunity for where knowledge management should be studied.

A consequence of 'festivalisation' is the increasing need for greater commercial-led decision-making and professionalisation of the organisation, to attract greater levels of investment (Roth & Frank, 2000). Festivalisation elevates events beyond a simple 'staged experience' or a service, into being of distinct political and financial value to the economy. 'Festivalisation' has an impact on the organisational workings, creating a greater need for 'career orientated' event managers, or 'professionalisation' (Stadler *et al.*, 2014), who are paid to apply business models and develop the festival over the long-term. Events are temporary and unique in nature (Bowdin *et al.*, 2011; Getz, 2007; Shone & Parry, 2010), with a defined (and unmovable) deadline by which all tasks must be implemented. This demands detailed and rigorous planning skills for events managers, to validate the success of the event and often to comply with strategic and operational objectives (Robbins, Dickinson & Calver, 2007). Such progressive rationalisation and professionalism promotes the adoption of certain assumed standards, or explicit knowledge, such as in the form of EMBOK (International EMBOK, 2014), or PMBOK (Project Management Institute, 2013). In addition, voluntary industry standards, such as the ISO 9001 certification, sets out requirements for quality management systems, and has been adopted by over one million companies, across over 170 different countries (International Organization for Standardization, 2014).

Typically, festival leaders demonstrate and apply a range of expertise, and are predominantly engaged due to their local or creative interest, rather than any subscription of formal professional allegiance (Finkel, 2009). That said, the 'quasi-profession' of event management is gaining prominence through more formal qualifications, expertise and associations (Getz, 2010). Many events organisations successfully employ professional event managers due to the size and frequency of events (for instance, mega-events, or MICE industry), although there are challenges for smaller, annual events, which do not have the financial resources or guaranteed



lifecycle of other events. Thus, it is typically run by volunteer managers (Brewster, Connell & Page, 2009; Finkel, 2009; Hede & Rentschler, 2007).

Nevertheless, professionalism in festivals and events management continues to grow (Gursoy *et al.*, 2004), and the provisions of additional tools and skills have been identified as a means to success for event managers. Ensor, Robertson and Ali-Knight (2007) distinguish six factors that festival and events leaders view as characteristics of creative and innovative festivals. These are (in ascending order):

1. Leadership
2. Focus
3. Relationship with local community
4. Decision-making style
5. Funding
6. History of the festival

The highest ranked category is leadership, which is comprised of the sub-categories of: independence, freedom, and culture of organisational environment. Another contributory factor to event success is the use of informal mentoring programmes designed exclusively for volunteer festival managers (Hede & Rentschler, 2007). These factors demonstrate that leaders' influence and the working environment are paramount in creating conditions conducive for knowledge management. Typically, these studies relate to people who manage and lead festivals, although identifying suitable training and skills development to enhance effectiveness, and therefore the event overall, should not be seen as a 'one size fits all' approach. In other words, the appropriateness of fit is fundamental to the success of any initiative; for instance, the types of business ownership models in this mixed industry can make a difference to decision styles, volunteer involvement and service quality (Andersson & Getz, 2009). Amongst the top factors influencing an event's success is entrepreneurial leadership within a simple organisational structure (Einarsen & Mykletun, 2009). However, such entrepreneurship might be at odds with the growing homogeneity of format (Finkel, 2009).

One strand of event literature gaining momentum is volunteer research (for example, see: Hede & Rentschler, 2007; Holmes & Smith, 2009; Lockstone & Baum, 2009). Festival and events volunteers offer their time freely to an organisation, without financial reward, yet in return for 'something'. Moreover, in the case of festivals and events it is usually in return for access to the event. This resource pool constitutes a large proportion of the total 'people power' of many events. For example in a study of Highland Games events (Brewster *et al.*, 2009) 64% of event organisations comprised committees, who were mostly volunteers with no formal training, supported at an operational level by more volunteers numbering between 20 and 150. In combined arts festivals, a substantial proportion are volunteers, ranging from 36 for a small festival to 110 at large festivals, while the numbers in mega-events will run to the thousands (Finkel, 2009). Thus, festivals and events would be severely constricted in their operations without such resources (Green & Chalip, 2004; Lockstone & Baum, 2009).

Research outlined in previous passages suggests competing directions for festival organisations. Against a backdrop of greater professionalization of festival management within the sector, it suggests greater commerciality and recruitment of trained festival managers. Conversely, there is still evidence of festival owners with entrepreneurial characteristics who devise and lead festivals from their inception through to notoriety (if not economic success) (Sundbo, 2004). Further, there is a tension between the intent of professionalization and the high volume of usage of volunteers, where individuals do not fulfil the profile of a 'professional' and the role is deemed a more spontaneous and fun activity than work.

Based on findings within institutional organisation theory, festivals might look to might embrace innovation and change to obtain legitimacy, or enhance reputation, within their sector. Furthermore, this may be done through three mechanisms: coercive, mimetic or normative isomorphism (DiMaggio & Powell, 1983). The evolving nature of homogeneous events can be described as 'mimetic isomorphism' (Frumkin & Gelaskiewicz, 2004), which is a typical response in an uncertain competitive market

(Chong, 2010), with organisations looking to replicate the economic performance of more successful and long-standing peers. This is a useful way to describe the festival sector. Finkel (2009) forecasts this conformity may have an unfavourable effect on the creative arts and over time potentially change the symbolic nature of festivals and places. This is particularly interesting considering the six characteristics of creative and innovative festivals identified earlier (Ensor *et al.*, 2007) that contribute to strategic success. Thus, if homogeneity reduces these characteristics, then how can future success and longevity be secured? Changes to the nature of a festival will alter the nature of the staged experience as consumed by fee-paying audiences, and indeed adjust the structure of the internal organisation. Such organisational modifications may reduce the creative and innovative knowledge recruited to the organisation, which may be attributed to a combination of professionalisation and homogeneity in the sector. Changes in the sector and the shifting landscape (environment and culture) in which employees work are important factors for festival leaders to contemplate, and it would be pertinent to consider which leadership style may be more or less likely to engender knowledge sharing amongst the communities of practice.

### **2.3.3 Impact evaluations**

Impact evaluation research has been called the ‘trailblazer’ of Events Studies (Mair & Whitford, 2013). The type of impacts being scrutinised characteristically include economic, social, cultural, political, technological, tourist and management (Allen *et al.*, 2011; Bowdin *et al.*, 2011; Yeoman *et al.*, 2004). Economic impact evaluations and narratives prevail, usually providing quantitative output (Mair & Whitford, 2013; Williams & Bowdin, 2007), although not exclusively. Research by Wood (2005) suggests practitioners found it ‘easier’ to secure funding using quantitative economic studies; however, quantifiable social benefits can augment and complement the whole picture of an event’s impact, as evidenced in the example of public sector funded local authority events. These are considered economic plus ‘other’ studies. In addition to

economic outputs, qualitative and quantitative research are utilised to generate social, cultural, visitor and environmental themes (examples include: Baker Associates, 2007; PricewaterhouseCoopers LLP, 2005; Saayman & Saayman, 2006). After economic studies, these themes make up a substantive portion of impact studies (Mair & Whitford, 2013). Any evaluation output should be approached with a level of caution, and it is reasonable for the reader to acknowledge that such reports (and specifically their outcomes) are to a certain degree, intentionally positioned and as such reflect the positionality of the producer, the reports' authors and other interested parties (Crompton, 1995).

The primacy of economic studies (Williams & Bowdin, 2007) highlights the paucity of other studies, including political and political economy (as advocated by Rojek, 2014) and socio-culture studies (Deery & Jago, 2010; Wood, 2005, 2009). In addition, it is likewise imperative to deliberate on the temporal nature of any study, for instance pre-, during, or post-event. Robbins *et al.* (2007) argue that many impact studies are solely pre-event, which is driven to satisfy commercial concerns and securing funding with predictions of future revenue and positive brand impacts. This is particularly true of mega-events, where factors such as the massive financial investment and the disruptive effect on the local community, environment and infrastructure, all require the provision of reliable evidence to aid decision-making. Such accepted substantiation usually takes the form of quantitative predictions and forecast models, which are reviewed and challenged by key stakeholders.

The provision of a breadth of information, highlighting the positive and negative impacts of events is also critical, rather than producing one-sided results focusing solely on the positives (Malfas, Theodoraki & Houlihan, 2004). Using post-event impact studies with local people Kim, Gursoy and Lee (2006) concluded that they had a radically different reactions to, and level of support of, the 2002 FIFA World Cup in South Korea, than had been found through the pre-event assessments. Despite various methodological opportunities for development, assessing impacts remains a

fundamental planning tool for an event (Williams & Bowdin, 2007), and an essential skill for managers to inform any business decisions (Shone & Parry, 2010); however, the diversity of measurement methodologies and methods, and the predominance of economic studies, highlights an opportunity cost for knowledge management studies. Knowledge management is a 'soft' area of impact, which is a core trigger of innovation and competitive advantage, and thus ultimately of economic value to the organisation. This omission provides a gap for new, original research of Knowledge Management studies of events, such as this thesis.

#### **2.3.4 Future direction of festivals research**

Existing events literature has been criticised for being fragmented and without systematic approach to its development (Robbins *et al.*, 2007). Many studies are '...descriptive, atheoretical and event-specific – doing little to advance conceptual knowledge – and have limited application beyond the event studied' (Robbins *et al.*, 2007:305). Rojek (2014) is even more pointed in his attack on the 'audacity' of Event Management dominating Events research. He describes Event Management research as 'uncritical' and 'self-congratulatory', and suggests 'questions of social control, economic inequality, and moral regulation are scrupulously marginalised'. It is perhaps because Event Studies continues to move along the path towards establishing itself with greater 'evidence' and 'expert voices' that has opened it to this strong critique. Festival and Event Studies borrow methods and methodologies from other disciplines and fields of studies, typically driven by geography, anthropology and sociology, and management studies (Weed, 2012). Several themes have been identified as missing from Festival and Events Studies, including: sustainability, leadership, visitors (their roles, expectations, and satisfaction) and, safety and risk (Einarsen & Mykletun, 2009); festival successes and failures (Mykletun, 2009); consumer co-creation and successful innovation at festivals (Larson, 2009); comparative and cross-cultural festival studies (Getz, 2010; Getz *et al.*, 2010); visitor experience and technological advances, risk

management, and sustainability agenda (Page & Connell, 2012b); social capital at festivals (Wilks, 2012); volunteers (choices; HRM/recruitment strategies; motivations; and, legacy) (Baum *et al.*, 2009); and, volunteer studies (small community events; retention; understanding skills, training, and experiences) (Schlenker *et al.*, 2012).

From a methods perspectives, Mair and Whitford (2013) raise the need for comprehensives studies of the potential of various research methods for enhanced Event Studies. In addressing the substantial amount of quantitative research available, Robbins *et al.* (2007) suggest that smaller events might be successfully investigated through case study research and additional descriptive data. While Getz (2010) encourages researchers to explore festival experiences and meanings through phenomenological (hermeneutics) and experiential assessment. Lockstone and Baum (2009) argue for future longitudinal studies of volunteers in mega-events from a multi-stakeholder perspective, research into 'project-based leisure' in relation to mega-events, and use of unofficial media and the impact on volunteers. Similarly, Lockstone-Binney, Holmes, Smith and Baum (2010, p.447) call for more longitudinal studies on volunteer motivations and experiences in a leisure setting, which 'single capture incidents' cannot elicit. Indeed, a number of authorities appeal for greater volume of longitudinal research in the field of festivals and events (Baum *et al.*, 2009; Getz, 2007, 2010; Izzo, Bonetti & Masiello, 2012; Schlenker *et al.*, 2012). Due to the frequency of festival events (typically annually), this call for repeated studies is logical, and it addresses demands for more replication to enhance generalisability (Getz, 2010; Schlenker *et al.*, 2012).

In general, the addition of more qualitative studies will enhance the depth and breadth of Festival and Events Studies. While being a counter-action to combat the dominance of positivist research, extending approaches into new territory – in terms of content, methodologies, and methods – enhances the body of knowledge. These steps support the epistemological development of the subject, through the creation of new

theory and challenging the 'elders' or 'gatekeepers' (Hall, 2004; Tribe, 2004) of the subject on the established boundaries of acceptable new knowledge.

## **2.4 People and Organisations Studies**

The pursuit of competitive advantage can equate to the difference between successful and unsuccessful organisations, and the differentiating factor can be the management of human resources, more so than technology or finance (Marchington & Wilkinson, 2007). This mainly represents a view of the service sector, which may be indicative of the closer relationship employees have with the end-customer, and therefore the need to manage employees who have a direct impact on customers (and hence organisational success). To corroborate the linkage between resources and competitive advantage, prominent research has demonstrated that high performance work systems/HRM policies and practices have direct and indirect impacts on organisational performance (Appelbaum, 2000; Huselid, 1995; Patterson, 1997; Storey, 2007). This high-performance link has been widely examined in a variety of HRM (and related) publications (Arthur, 1994; Delaney & Huselid, 1996; Guest, Michie, Conway & Sheehan, 2003; Lado & Wilson, 1994; Michie & Sheehan-Quinn, 2001; Michie & Sheehan, 2005; Purcell, Kinnie, Swart, Rayton & Hutchinson, 2009). Notwithstanding its popularity, the strength of this link has been criticised due to its sector-specific view, not least from the authors themselves (Marchington & Wilkinson, 2007; Purcell *et al.*, 2009). Nevertheless, for the purposes of this research, there is some resonance as festivals are essentially service organisations and Sels *et al.* (2006) suggest a positive correlation is evident in their research of small businesses that operate HRM practices.

As the work environment progresses towards a 'knowledge economy' (Martin, 2006), this requires employees' skills and creativity to deliver innovation and growth (Newell & Scarbrough, 2002). For this reason, the need to manage human resources more effectively makes those within organisations with people responsibilities more

accountable. The challenge of managing people and their knowledge also requires a strategy that integrates the corporate and human dimensions. The implementation of the 'people strategy' should engender ways in which to recognise and manage knowledge successfully, for the benefit of the organisation – and ultimately increasing the top line (Newell & Scarborough, 2002).

With the delivery of each annual event, a festival creates a new pulsating organisation, formed of individuals grouped into teams. Large quantities of tacit and explicit knowledge will be available to the organisation under the right conditions, and it is the responsibility of the organisation to successfully manage these knowledge stocks. In so doing, it is essential that festival managers appreciate how volunteers interact with knowledge management activities. In turn, this requires an understanding of people practices and the function of teams, particularly connections with knowledge management. Within festival organisations, stewards are usually the largest group of 'workers'; as such, an understanding of volunteers' motivations and satisfactions enable leaders to leverage their knowledge and maximise knowledge activities for the benefit of the organisation.

#### **2.4.1 *People practices in organisations***

Pulsating festival organisations are effectively temporary organisations established for the duration of a festival event and consisting of multiple layers of resources (Hanlon & Jago, 2009). For Etzioni (1975, p.111), a simple definition of organisations is 'social units oriented to the realization of specific goals'. In a similar vein, Rosenfeld and Wilson (1999, p.10) suggest at its broadest an organisation is 'any collective social arrangement', and asserts that the Women's Institute is as much of an organisation as large pharmaceutical companies such as Glaxo Wellcome ('GSK' since 2000). Rollinson (2008, p.4) advances a more comprehensive and nuanced definition of organisation as:



*...social entities brought into existence and sustained in an ongoing way by humans to serve a purpose, from which it follows that human activities in the entity are normally structured and coordinated towards achieving some purpose or goals.*

Common across these definitions is recognition of organisations as social units, and two of the three suggest working towards a specific goal. For the purposes of this thesis, the definition by Etzioni (1975) will be adopted. As an organisation grows in size, the quantity of tasks and goals expands, which typically forces it to divide into groups or teams, either formalised or informal. At its most basic, a group is any collection of people who form themselves into a collective (Handy, 1993). Formal groups tend to break down tasks in a hierarchical and coordinated manner, and may be permanent or temporary; in contrast, informal groups are usually more social and voluntary in nature and may be lasting or short-term (Rollinson, 2008; Rosenfeld & Wilson, 1999).

Teams require management and leadership at individual, group, and/or organisational level. This is typically coordinated by a Human Resources (HR) team or manager, depending on organisational size. However, festival organisations do not typically have such dedicated HR experts; instead, they utilise managers and supervisors, to whom responsibility to manage people is assigned. In order to successfully implement and deliver any business strategy, people managers must have the ability to attract, develop, and maintain an effective workforce and culture (Baum, 2006; Marchington & Wilkinson, 2007; Newell & Scarbrough, 2002; Nickson, 2007; Purcell *et al.*, 2009; Storey, 2007). However, Newell and Scarbrough (2002) identified that small firms, regardless of sector, do not usually have the luxury of dedicated HR professionals, and typically do not recognise or formally practice what might be categorised as 'HRM theory'. They go on to explain that smaller organisations are less able to afford expert outside advice (barring specialist cases) and thus struggle to keep an internal labour force (for example, opportunities for organic growth), due to the lack

of HR 'tools' (rewards and incentives) with which to retain their most valued staff in an appropriate timeframe. Not surprisingly then, Newell and Scarbrough (2002) describe managing human capital in small firms as falling somewhere on a continuum, from 'sweatshop' to 'small is beautiful'.

Festival organisations and the management of festival people fall within this category, and at times can be quite chaotic (Love *et al.*, 2012). What makes the management of festival people particularly interesting is the temporary nature of the organisation and its people, while simultaneously not being able to draw on well-practiced and traditional rewards and recognition tools. HRM-related research in the context of festivals is sparse (Treuren & Monga, 2002) in particular in the areas of how volunteers, and therefore their knowledge, are managed. Volunteers present both a further challenge and additional dimension to classic HRM scholarship. They are unpaid and without formal contracts (excluding the 'bond' paid). Informality creates potential competitive advantage by reducing overheads and, more saliently here, capitalising on the knowledge of temporary 'employees'. Conversely, though, informality potentially limits knowledge gains. In this respect, the creation of a better volunteer experience contributes to the 'right' conditions for knowledge management activities, and encourages volunteers to return, which contributes to knowledge retention.

#### **2.4.2 Festival volunteers**

Volunteering is a prosocial behaviour (Clary *et al.*, 1998); that is, active behaviour freely enacted by individuals engaged in helping, giving or participating (Reed & Selbee, 2000) for the benefit of the community and the volunteer (Holmes & Smith, 2009). Volunteer research in Events Studies has grown since 2000, although predominantly focused on motivation, satisfaction, and commitment. Typically, it has focused on sporting events (Barron & Rihova, 2011; Kemp, 2002; Lockstone-Binney *et*

*al.*, 2010). Studies of volunteers at arts events is, by comparison, limited (Barron & Rihova, 2011; Lockstone-Binney *et al.*, 2010) and Knowledge Management studies in the context of volunteering even more so. Table 7 displays an overview of several key texts identified and reviewed related to this study, and clearly demonstrate the paucity of studies that address volunteers and knowledge management activities in events organisations. Of these, only a small number are significant here, due to their similar nature and focus; that is, they investigate a combination of volunteers, festival events, or knowledge management, or have similar methods. This gap strengthens the originality and contribution of this thesis.

Among these studies, of particular note is the study of volunteers' lived experience during the 2012 London Olympic and Paralympic Games by Wilks (2013). Her research tested the assertion that volunteering is a form of 'serious leisure' (Stebbins, 1992). The method of reflective diaries to collect data intended to capture the lived experiences 'in the moment', and to provide a platform where participants were able to record that moment through their own words, thoughts, and possibly illustrations. Using social media to recruit participants, 20 diaries were completed, which included the author's own auto-ethnographic diary. Wilks (2013) concluded that volunteering at that mega-event could be considered serious leisure. The study found participants had to 'persevere' through their volunteering, and they have a desire to feel 'needed and useful', and to be communicated to regularly. The type of person volunteering as a 2012 'Games Maker' was found to be 'serial' volunteers, though not necessarily always with the same organisation. These people should, she asserts, be classed as 'career volunteers', and what is more volunteer managers should take more account of their individual skills, as well as the aspiration of several among them to have greater challenging roles. 'Social belonging' was identified through feelings of identity and wearing of the uniform, although participants highlighted a lack of social physical interaction. Instead, a sense of belonging was expressed through the online group to which many of them subscribed.

Table 7: Meta-analysis of event volunteer research

Author, Year	Focus of study	Event type	Method	Instrument	Response	Location
Goldblatt and Matheson (2009)	Volunteer recruitment and retention	Festival & Convention	Mixed	Secondary & interviews	4	USA & Australia
Kemp (2002)	Volunteer motivation & demographics	Mega-events	Mixed	Questionnaire (Open & closed questions)	200	Norway & Australia
Lockstone and Baum (2009)	Media perspective of volunteers	2006 Commonwealth Games	Mixed	Analysis of secondary sources	65	Australia
Barron and Rihova (2011)	Volunteer motivation	Magic festival	Qualitative	Semi-structured interviews	9	UK
Bryen and Madden (2006)	Volunteer returners	Local Government community	Qualitative	Semi-structured in-depth interviews & focus group.	10	Australia
Hede and Rentschler (2007)	Volunteer festival managers	Regional arts events	Qualitative	Participant observation & Semi-structured in-depth interviews	9	Australia
Ragsdell and Jepson (2014)	Volunteer organisers' knowledge sharing practices	Beer festival	Qualitative	Semi-structured in-depth interviews & focus group.	3 orgs	UK

Author, Year	Focus of study	Event type	Method	Instrument	Response	Location
Ragsdell <i>et al.</i> (2013)	Volunteer organisers' project know-how	Beer festival	Qualitative	Semi-structured in-depth interviews & focus group.	3 orgs	UK
Wilks (2013)	Volunteer experience	Olympics 2012	Qualitative	Reflexive diary	20	UK
Elstad (2003)	Volunteer commitment	Jazz festival	Quantitative	2 Questionnaires	221	Norway
Lockstone and Smith (2009)	Volunteer work flexibility	Tourism organisations	Quantitative	Postal survey	236	Australia
Love <i>et al.</i> (2012)	Volunteer retention	Film/music festivals	Quantitative	Online survey	261	USA
Monga (2006)	Volunteer motivation	Special events	Quantitative	Postal survey	487	Australia
Rolfe (1992)	Arts sector	Arts festivals	Quantitative	Postal survey	349	UK
Slaughter (2002)	Volunteer motivation	Organisation/club events	Quantitative	Postal survey	92	Australia
Treuren and Monga (2002)	Volunteer motivation	Special events	Quantitative	Postal survey	370	Australia
Wakelin (2013)	Volunteer motivation	University events	Quantitative	Enrolment forms	389	UK

Source: Author

This study at a mega-event has many similarities to the direction of this thesis in that: the subjects of focus are individual volunteers; recruitment of participants was via social media; it aimed to uncover lived experiences; the study was qualitative; and, diary methods were employed. There are though crucial differences. First, Wilks (2013) tested the theoretical framework of 'serious leisure'. Put another way, it did not explicitly examine any knowledge-related practices or activities. Second, the case organisation was high profile and was much greater in size and scope which had the benefit of a wealth of organisational structure, policies, process, and procedures, learned from previous events or created by paid professional workforce. In contrast, this study explores the multiple realities of volunteers across a number of temporary, annual festival events of much more modest size and scope. However, the study by Wilks (2013) remains a critical text, against which the research findings of this thesis may be contextualised.

Returning to the wider view, for the purposes of this research study there are further limitations in several of the volunteer studies outlined in Table 7. First, there is a dominance of Australian studies. While Australia and Britain (apparently) share 'Anglo-Saxon' cultural similarities (Hofstede, 1983), contextual differences between these nations may influence the nature and experience of volunteers, and limit their applicability to a UK study. Second, many of these studies address events organisations in general (see, for example: Monga, 2006) or a mega-event in particular (see, for example: Lockstone & Baum, 2009). Few specifically address festivals (see, for example: Barron & Rihova, 2011; Elstad, 2003; Ragsdell & Jepson, 2014).

Finally, many of the studies are community-embedded events. This means these events benefit from continued volunteer commitment precisely because they are run by, and for, a local community, and therefore long-term and repeat volunteering is more likely (Holmes & Smith, 2009). Conversely, most music festivals are created each year in a green field, with a new temporary organisation. This organisation may include some repeat volunteers, although not necessarily sourced from the local

area/community. This is because the relationship is for a fixed, but short period each year. As a consequence, local community ties may not be as strong as for community-led events.

While these studies may be of limited comparability to UK music festivals, they offer a series of features and characteristics against which to benchmark this study. While the combination of these factors may limit comparability to annual UK music festivals, they should not be precluded from consideration for this evaluation. Of course there are also a series of common, shared traits among all events. Among these are large numbers of low(er) paid people, working unsocial hours on atypical contracts (Baum, 2006; Mayhew & Keep, 1999; Nickson, 2007). There are also some common areas where precise differences are observed. A mixture of paid (self-employed, employed, contractors) and unpaid staff (volunteers) is typically combined with other 'contracted-out' roles; with a heavy reliance on temporary resources due to the cyclical nature of the event and work activities (Elstad, 2003; Rolfe, 1992).

Volunteers are a vital component of an event staffing profile (Elstad, 2003; Slaughter, 2002). In general, volunteer relationships with an organisation may be categorised as one-off, long-term, or episodic although the latter is most prevalent in events (Bryen & Madden, 2006). Episodic volunteering (MacDuff, 1991) describes a flexible volunteering relationship with an organisation, in the capacity of 'host' (e.g. providing a service) rather than guest (e.g. volunteer tourism) (Holmes & Smith, 2009). Hustinx and Lammertyn (2003) refer to 'reflexive' and 'collective' styles, while Harrison (1995) talks of 'discrete' or 'episodic'. Nevertheless, the use of 'episodic' volunteer as the most suitable descriptor has support in the literature through both its relevance and prevalence (Auld, 2004; Bryen & Madden, 2006). 'Episodic' volunteering is further broken-down, through the use of a continuum which differentiates volunteers based on their time commitment, namely: temporary (short-term); interim (regular, but defined period); and, occasional (short period at regular intervals) (MacDuff, 2005). 'Occasional episodic' volunteers return to volunteering duties on a repeat pattern, or 'bounce-back'

(Bryen & Madden, 2006). 'Occasional episodic' volunteers often have a long-term continuance commitment with the organisation (Elstad, 2003; Holmes & Smith, 2009). This means that they will return to the same organisation on a repeat, temporary basis, and it is precisely this repeat relationship a festival organisation should aim to engender. However, until their commitment manifests itself through repeat volunteering behaviour (Bryen & Madden, 2006), it is difficult to identify this category of volunteer from others.

While satisfaction is a post-hoc measure of experience, in order to understand the decision-making process for volunteering it is prudent to appreciate the motivations prior to volunteering. This replicates event visitors' motivations (see Section 2.3.1) exhibited in the cycle of motivation, satisfaction, and repeat behaviour (Lundin & Söderholm, 1995). In this respect, it is useful to draw on the wider body of non-profit volunteering research that has generated a greater range and depth of insights. Clary, Snyder and Ridge (1992) argue that while volunteering may suggest a common act, the underlying motivations for volunteering are distinctly different. In a later study, Clary *et al.* (1998, pp.1517-1518) suggest there are six motivational functions served by volunteering. These are:

- 1) *Values*: ability to express values related to altruistic and humanitarian concerns for others.
- 2) *Understanding*: offers new learning experiences and the chance to exercise knowledge, skills, and abilities, which might otherwise go unpractised.
- 3) *Social*: creates opportunities to socialise with existing friends, or create new (personal) social networks.
- 4) *Career*: provides the utilitarian function of preparing for a new career or maintaining career-related skills.
- 5) *Protective*: guarding the self by removing negative feelings of guilt of having more than others have, this function protects the ego and addresses personal concerns.



- 6) *Enhancement*: promotes the self by reinforcing growth and development, and increases self-development.

Later research established that 'values' and 'understanding' were the strongest motivations (Caldarella, Gomm, Shatzer & Wall, 2010; Clary & Snyder, 1999), and 'enhancement' was a more important dimension of volunteering for younger people than older (Clary & Snyder, 1999). Motivations for volunteering in the leisure sector are somewhat complicated by the trade-off between satisfying customers' and volunteer's leisure needs simultaneously (Lockstone-Binney *et al.*, 2010).

Other determinants of motivation and subsequent volunteer behaviour are the person-situation fit (Clary *et al.*, 1998) and the provision of pride and respect as both a motivator and a reward (Boezeman & Ellemers, 2007). While the benefit of volunteering is typically viewed in terms of the receiving community, the personal benefits gained through volunteering (Holmes & Smith, 2009) should not be underestimated. In fact, Barron and Rihova (2011) argue that a strong utilitarian desire to enhance career prospects motivated their participants to volunteer, although they acknowledge the young, student sample may have biased their findings. Similar conclusions were drawn by Wakelin (2013). He found students were motivated by self-interest with no further benefits expected from the organisation, which he termed 'semi-altruism'. Satisfaction is gained through fulfilling the original motivation to volunteer and it subsequently encourages repeat volunteering (Caldarella *et al.*, 2010; Clary *et al.*, 1992; Clary *et al.*, 1998).

As a superficially name-related field, volunteer tourism is not directly relevant to this thesis. Nevertheless, certain aspects, specifically concerning motivation and satisfaction are noteworthy, as volunteering at events is a form of leisure (Lockstone-Binney *et al.*, 2010). Wearing (2001, p.1) defines these tourists as people who:

*...for various reasons, volunteer in an organized way to undertake holidays that might involve aiding or alleviating the material poverty of some groups in*

*society, the restoration of certain environments or research into aspects of society or environment.*

Volunteer tourists may be 'volunteer-minded' versus 'vacation-minded' (Brown & Morrison, 2003). This tourist niche is often motivated to take such a vacation as a mutually beneficial act; that is, they have a satisfying holiday and the receiving organisation obtains free labour, which feeds the self-interest versus altruism debate (Wearing & McGehee, 2013). In the pursuit of personal fulfilment, identity enhancement, and self-expression (Stebbins, 1982, 1992) typically the main motivation for volunteer tourists is altruistic and self-interest; thus, they may more closely align with Stebbins (1992) concept of 'serious leisure' or project-based leisure (Pearce, 2011).

In contrast, festival volunteering does not necessarily benefit a charity, and therefore perhaps is not motivated by altruism in all cases; indeed, many volunteers are free resources for profit-generating organisations (either for a festival directly, or a through a volunteer organisation, for example Green Stewards). This would suggest that festival volunteers are more aligned with motivations of self-interest, over altruism. Brown (2005, pp.492-493) suggests 'volunteer vacationers' seek camaraderie, and a 'sense of adventure and desires for exploration and novelty', traits that are less likely in more serious volunteer tourists. The personal satisfaction volunteer tourists derive following their experience is expressed through personal skills development, personal growth and a sense of altruistic well-being (Wearing, 2001; Wearing & McGehee, 2013). The level of commitment also differs in these examples; that is, festival volunteering is typically for a shorter period, usually in the same country, and the consequences for not completing the volunteer work are less dramatic. This research is interesting for its insights into the motivations and post-hoc satisfaction of volunteers. Similar to festival volunteering, volunteer tourism organisations benefit from people doing their work, and from the transferable skills and (tacit) knowledge people employ during their volunteering.

The profile of active volunteers does not align with a single distinctive pattern of person traits; rather, they have a range of traits, including demonstrating a high level of contributing and giving to society and above average education and occupations (Reed & Selbee, 2000). While the desire to volunteer is strong, the available time committed to volunteering is declining (Goldblatt & Matheson, 2009; Slaughter, 2002). When combined with the increasing reliance on volunteers in certain event types (for example, sports events - Bang, Won & Kim, 2009; charity retailing - Broadbridge & Horne, 1994; non-profit - Reed & Selbee, 2000), this creates a challenge to access altogether new volunteers while retaining existing volunteers.

Other sources of volunteer satisfaction include making volunteers feel appreciated through supplying timely, constructive, and valuable feedback from (well trained) managers; feeling connected/social interaction (Elstad, 2003; Love *et al.*, 2012; Slaughter, 2002); balancing workload (Bryen & Madden, 2006) and a sense of altruism (Auld, Cuskelly & Harrington, 2009). Treuren and Monga (2002) conducted research with 'special events organisations', which found that of the organisation studied, over 95% of volunteers had done so before, 60% of those within the last 5 years, and over 80% with the current organisation; and repeat volunteers typically undertook the same or similar tasks to previous years. Of those with any experience, only around 25% had worked elsewhere or at an unrelated organisation. Therefore, the vast majority of volunteers in this study were repeat volunteers with the same organisation/event and had not experienced other events. Thus, it can be surmised a substantial amount of individuals did not have (tacit) event-specific knowledge to transfer from other events/organisations. Yet, they do have repeat knowledge of 'how things are done around here', as they have returned to the same organisation. Other studies provide some substantiation to this viewpoint (for example: Allen *et al.*, 2011; Holmes & Smith, 2009; Rolfe, 1992).

Taken together, understanding individuals' motivations to volunteer and the subsequent satisfactions of volunteering motives can inform leaders of volunteers for

future recruitment activities, to engender organisational commitment and repeat volunteering (Bang *et al.*, 2009; Boezeman & Ellemers, 2007; Broadbridge & Horne, 1994; Clary *et al.*, 1992; Goldblatt & Matheson, 2009). Encouraging these episodic or 'bounce-pack' volunteers (Bryen & Madden, 2006; MacDuff, 1991) is a critical tool in the reduction of time and money invested in recruitment and training (Bang *et al.*, 2009; Ragsdell & Jepson, 2014). It further reduces volunteer-related costs associated with recruitment, selection, training and induction, and other extrinsic non-financial rewards (Slaughter, 2002). This is particularly pertinent to events organisations, which often fulfil all, or a substantial majority of, roles with this type of unpaid resource (Rolfe, 1992). As a result of repeat volunteers, continuity of (tacit) knowledge is retained and routinized into practice, without which knowledge 'walks out of the door at the end of the day' (Dalkir, 2011, p.2). The ability to convert first-time volunteers into repeat volunteers requires event organisations to understand continuance commitment (Elstad, 2003; Love *et al.*, 2012). Slaughter (2002) suggests that commitment is a manifestation of increased volunteer satisfaction, and commitment continuance supports a higher likelihood of repeat volunteering.

## **2.5 Summary of main points**

This chapter has examined the key literature relating to this thesis from the three subject areas, as illustrated in Figure 1. This review has positioned this thesis as filling a clear gap in the study of knowledge management in volunteering in the context of (festival) events. The small number of existing studies concerned with the latter are support the need for new knowledge in this field.

'Knowledge' is what 'information' becomes when human intelligence and choice is applied, and while past research has focused on the codification and recording of knowledge within knowledge systems and ICT, more recent literature explores the 'softer' side of knowledge management and is still evolving. Where

knowledge management literature is focused on ICT it risks excluding sectors, organisations and contexts that do not rely heavily or exclusively on ICT for capture or delivery of knowledge activities. Among the examples may be event organisations as more people-oriented organisations. While organisations attempt to control explicit knowledge through 'knowledge systems', the cornerstone of successful knowledge management is actually the interplay between human actions and the commodity of knowledge, and how tacit knowledge can be converted to explicit knowledge.

The seminal work by Nonaka and Takeuchi (1995) proposed the SECI knowledge spiral, where knowledge is created and expanded through the knowledge creation process. The 'right' knowledge environments, as illustrated by enabling context of 'ba', as well as personal and professional networks, reduce barriers to knowledge sharing between social actors. Thereby they enable conditions conducive to KS, and other knowledge activities. Managing organisational knowledge has been shown to contribute to innovation, improved organisational performance, and subsequently competitive advantage. To achieve these successes, organisations are encouraged to manage knowledge through operating effective people management policies and practices, including focusing on culture, leadership, and learning strategies. Providing engaging work and motivating employees creates conducive conditions for them to share actively and willingly their tacit and explicit knowledge.

The concept of communities of practice (Lave & Wenger, 1991) challenges the traditional 'teacher/student' learning environments in classrooms. Furthermore, it promotes communities where knowledge is dynamic and learning is situated in the context where it is applied. Communities of practice are particularly suited to creative or experience-based industries, such as events organisations. These are reliant on, and enhanced by, the cooperation of 'old-timers' (i.e. experienced staff) working with and teaching newcomers or apprentices, where the socialisation of knowledge contributes to achieving organisational goals. Legitimate peripheral participation is confirmed through individuals' engagement with learning and a sense of belonging with the

community. The energy and character is conceptualised as being 'alive', and through design communities can create conducive conditions for enhanced learning and knowledge activities.

Studies by Stadler *et al.* (2013) and Ragsdell and Jepson (2014) explore the importance of understanding how and why knowledge is shared by people within festival organisations. Stadler *et al.* (2013) concluded that knowledge practices and processes were often routinized where organisational learning and a learning organisation prevail, and cross-functional teams fostered effective knowledge sharing. Ragsdell and Jepson (2014) explored enablers and barriers to knowledge sharing, and recommend the use of situated learning and engendering a rich culture that supports and encourages organisational learning and knowledge activities. Further, they identify the enhancement of knowledge enablers and mitigation or removal of knowledge barriers, and make a critical recommendation that event organisation must reduce or eliminate the 'wasteful cycles of relearning' and the possibility of organisational failure. These studies support the need for further research into knowledge management amongst volunteers in festival organisations, which this thesis seeks to provide.

In festival and event research, positivist quantitative and economic impact studies are historically dominant, although this situation is now changing. Increasingly evaluations acknowledge other factors, most notably social costs and benefits. Moreover, social and cultural assessments require different modes of enquiry and, as such, researchers cannot rely exclusively on quantitative studies. The 'eventification' of staged performances and other drivers, including political-economic, results in 'festivalisation'. Festivals are key factors in the local political economy, thus connecting them back to the impact evaluations. The context and content of festivals offer alternative or inverted normalities, which is important to understand when considering consumers motivation to attend, and their subsequent post-event satisfaction. The seek-escape concept of consumers is relevant to volunteers, who have a dual role of festival consumer and festival worker. As organisational entities, festivals pulsate

regularly and create new temporary organisations with each (annual) event. This presents challenges of recruiting and managing people, and when combined with the challenge of festivalisation, drives the need for greater professionalisation amongst the workforce. However, the need for professionalisation may appear at odds with the introduction of large numbers of volunteers, who are not necessarily recruited for their skills, knowledge, experience, or levels of professionalisation. As these organisations are temporal and fast-moving in nature and they manage many flows of knowledge, they can be considered knowledge intensive firms and thus provide a rich and necessary environment to investigate knowledge management.

Festival organisations typically do not have dedicated or exclusive HR professionals; they are reliant on managers and supervisors to meet all people management needs. However, successful management of engaged individuals is core to knowledge management; likewise, both knowledge management and successful people management drive organisational performance, and ultimately competitive advantage. The focus of this study is on volunteers in the context of festival organisations, where they comprise the bulk of festival staff thereby creating their own complexities and challenges. Volunteers give their time freely, and do not align with one simple motivation. Their patterns of volunteering create an interesting debate between self-interest and altruism. Repeat volunteering is influenced by a variety of factors, not least having a meaningful and satisfying experience. Repeat volunteering is core to achieve business success, through the benefit of reduced costs related to recruitment and training, and having the opportunity to leverage the knowledge of these 'old-timer's in future processes and practices, and to assist in the learning of newcomers.

Finally, the section on people and organisations explored critical work by Wilks (2013). This concluded that volunteering is something of an exercise in 'perseverance' – although these adverse environmental conditions did not curtail their overall satisfaction of their volunteering experience. Participants in her study highlighted the

need for event leaders to communicate regularly, and to create a sense of belonging in the community. It recommended satisfying their aspiration to feel needed and useful through better person-role skills matches and provide challenges in the volunteer role.

This chapter has substantiated the originality of this project with the aid of comprehensive assessment of relevant literature across three subject areas, and sets out the contribution to knowledge from the output of this study. Available research that straddles the fields of festivals, knowledge, and volunteers (specifically: Ragsdell & Jepson, 2014; Stadler *et al.*, 2013; Wilks, 2013) was debated and proven to be dissimilar in nature by means of different focus (e.g. festival organisers; co-creation of festival content), diverse methods employed (e.g. auto-ethnographic), or methodological variances. The latter differences are particularly pertinent, and therefore the following chapter presents the methodological underpinnings of this thesis and justifies the use of its chosen methods.



## Chapter 3 : Research Methods

### 3.1 Introduction

This chapter explores the study's philosophical and methodological foundations, chiefly the importance of selecting the appropriate approach to inquiry, data collection methods and data analysis procedures. This examination of methodological underpinnings is an important exercise in order to exhibit both criticality, and, more significantly, how and why this research contributes to the body of knowledge (Johnson & Duberley, 2000). Contribution is ultimately the consequence of *how* the search for 'knowledge' is conducted (i.e. the epistemology). In turn, there are methodological implications such that the methods that are selected should be aligned to the nature of the phenomena under investigation, rather than simply following historically well-established and dominant subject orthodoxies (Burrell & Morgan, 1979).

As noted in Section 1.4, this research project aims to investigate how and why festival volunteers share knowledge in pulsating UK music festival organisations, through an interpretation of volunteers' lived experiences of knowledge sharing during the event lifecycle. To give the aim and objectives context, and to gain an understanding of pertinent research, this chapter first explores the methods and methodologies used in prior studies in fields of study related to this topic (see Section 3.2). It continues with an overview and discussion of the methodological perspectives for this study, and before considering research methods that align appropriately with the aim and objectives. The chapter progresses to an exploration of the research design, sampling, and operational logistics. The chapter then discusses the key criteria for the qualitative data collection process, followed by an exploration of the analysis tools considered and selected. The chapter concludes with a summary of the chosen

research methods, the research design and analytical tools, and restates how each specific element of the research process services the stated objectives.

### **3.2 Methodological approaches in extant subject areas**

As noted in the previous chapter, this work is located at the intersection of Knowledge Management Studies, People and Organisation Studies and Festival Studies (see Figure 1). In conducting studies to explore any subject area, Denzin and Lincoln (2011) suggest researchers have the opportunity to employ a variety of methods and techniques from a vast array of possibilities. At the outset of the research process, the exercise of identifying frequently-occurring or favoured methods in the production of expert knowledge is useful as a guide to extant research, and as a possible indicator to future routes of inquiry. That said, while these may inform researchers' decisions, finding the correct alignments with particular research methods should primarily be driven by the aim and objectives, in order to secure an appropriate methodological fit (Carter & Little, 2007; Edmondson & McManus, 2007; van Maanen, Sørensen & Mitchell, 2007).

In qualitative studies, large volumes of textual data are produced, and researchers are required to identify the most appropriate methods and techniques to collect and analyse this type and quantity of material (Denzin & Lincoln, 2011). Creswell (2003) asserts that researchers must be mindful of the knowledge created as an output of the entire project from the outset. This means having a consistent and central phenomenon (Creswell, 2003; Creswell & Plano Clark, 2011) threaded throughout the thesis: from the aim and objectives, through the foundation underpinning of the philosophy, methods, techniques, analytical tools, and finally to the findings. Certain research problems are best examined by, and naturally align with, particular approaches; for instance, exploratory research typically calls for qualitative methods, while identifying factors, measuring impact, theory testing, and explanatory

research tend to work best with deductive, quantitative methods (Creswell & Plano Clark, 2011).

Dedicated research on knowledge management spans multiple disciplines reflecting the nature of the subject, the specific lens through which it is being observed, and the many contexts in which it is studied (Argote *et al.*, 2003). Argote *et al.* (2003, p.576) identify six major emergent themes in the field of organisational knowledge. These are:

1. Importance of social relations in understanding knowledge creation, retention and transfer;
2. Knowledge management outcomes are affected by the 'fit' or congruence between properties of knowledge, properties of units, and properties of relationships between units.
3. Significance of where organisational boundaries are drawn for knowledge transfer.
4. Different types of experience have different effects on learning outcomes.
5. Effect of environmental factors on learning outcomes in firms.
6. Embedding organisational knowledge in a repository.

This list is particularly relevant to this research project, which aims to recognise the situated (social) reality within which individual volunteers work. Further, it is pertinent to understand how and why individuals to use their tacit knowledge within the context, and for the benefit, of festival organisations.

To comprehend the context of music festivals, it is useful to appreciate that Festival and Events Studies have indeed been dominated by quantitative studies (Shipway *et al.*, 2012). These methods have added value to the knowledge base, motivated by the need for academics and practitioners to understand and assess critical factors related to consumers (motives, attitudes, satisfaction, and behaviour) and impacts (Gursoy *et al.*, 2004). Both are 'demand-side' perspectives of this sector.

Positivist, deductive, quantitative approaches have allowed researchers to measure (apparent) 'facts', or the 'what', according to predetermined subject theories and stated research hypotheses (Maykut & Morehouse, 1994). Obtaining large quantities of data in this manner has been especially valuable in an emerging field of study, as it has enabled trend analysis and identification of preferences. Moreover, it has set a framework and foundation for future research. Nevertheless, for all the progress in impact studies, they have not been conducted without criticism (Williams & Bowdin, 2007). For instance, economic evaluation is not an area which requires further development either theoretically or methodologically (Getz *et al.*, 2010). Indeed, Mair and Whitford (2013) maintain that this area has indeed been so comprehensively researched over a thirty-year period since the 1970s that further similar research is largely unnecessary.

This suggestion may be a bold, particularly for a study where the development of management-related strands (earlier identified as the newest discourse of study) is still developing. Yet despite this, and in part due to the criticisms of existing studies and methods adopted (see Dwyer *et al.*, 2005), Mair and Whitford (2013) contend that any future research should investigate more appropriate (which they class as qualitative and exploratory) methods, longitudinal studies, or both, to understand the legacy of impacts. Existing quantitative studies in this field lack depth. Qualitative studies are gaining popularity as a means to offer greater depth and insight. For instance, these are particularly useful for the 'human' side of events which have largely been under-researched (Mair & Whitford, 2013), particularly the HRM perspective (Baum *et al.*, 2009). In those limited instances where studies of people have been conducted, qualitative methods enable the discovery of unknowns and privileges participants' voices to project their own meanings, experiences and attitudes (Holloway, Brown & Shipway, 2010; Veal, 2011).

Event Studies has little evidence to share by way of methodological development within Knowledge Studies. However, the wider subject area of Tourism

Studies has examined knowledge management through quantitative methods in the following areas: competitiveness (Bouncken & Pyo, 2002); implications of 'new economy' traits (Kahle, 2002); quality improvements in hotels (Bouncken, 2002); knowledge supply chain matrix (Hattendorf, 2002); knowledge management systems (Gronau, 2002); antecedents and consequents of knowledge sharing (Yang, 2010); knowledge networks (Pechlaner, Abfalter & Raich, 2002); and knowledge discovery techniques (Cho & Leung, 2002). In the context of this research, Yang and Wan (2004) specifically call for more quantitative studies of knowledge management in Tourism Studies, with the aim to replicate the initial study and add to the validity of the findings. Moreover, they also call for more strategic and HRM-related research in the context of knowledge management in tourism. They suggest further studies are needed that explore motivation for applying knowledge, and how knowledge is managed with a view of improving overall organisational performance. Such exploratory research infers a qualitative approach to future qualitative knowledge management studies; in other words, a methodological gap in research that this thesis addresses.

In the field of knowledge management in tourism, Thorpe *et al.* (2005, p.277) call for future research to examine how leaders extend their own personal knowledge and worldview into their work life. In so doing, they appeal for scholars to create a 'richer picture, allowing researchers to have a more sophisticated understanding of knowledge use'. The nature of such recommendations would suggest the application of more qualitative methods, as it is typically qualitative research methods that can explore and understand the 'how and why' of individual *and* organisational perspectives, and develop 'richer' data output (Denzin & Lincoln, 2011). With respect to people-focused research, data on HR practices or management is collected with 'excessive emphasis' on quantitative data (Purcell *et al.*, 2009, p.3) and has been criticised for lack of rigour and leading to varying results. While this is not directly festival- or events-specific, it demonstrates that even where research has been most

frequently conducted (e.g., private sector, or medium to large sized organisations) that qualitative research is yet to dominate the research agenda on HRM.

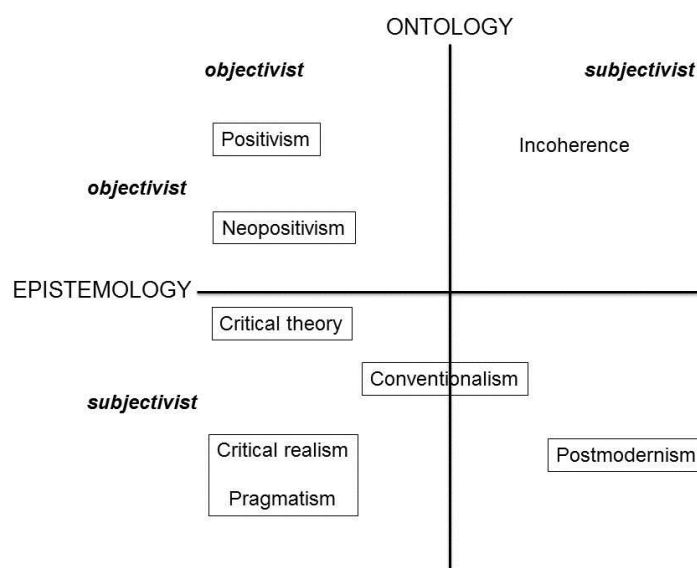
To restate the issues briefly, a number of methodological trends are evident across the subject areas of Knowledge Management, Festivals and Events, and People and Organisations. These trends have shaped (and arguably even limited) the nature of knowledge production in all three, and specifically how we understand knowledge practices. A common denominator is that more qualitative research needs to be undertaken to deepen the knowledge base in each subject area. Within Knowledge Management Studies, methods are demanded that explore and understand individuals and organisations. In Festival and Events, researchers point to the future opportunities to conduct more qualitative studies, including an understanding of experiences using phenomenology. Similarly, People and Organisations also assert the need for more qualitative research. This desire for greater methodological plurality in the respective subject areas in no small measure endorses the aim and approach of this research, which aims to investigate how and why festival volunteers share knowledge in pulsating UK music festival organisations, through an interpretation of volunteers' lived experiences of knowledge sharing during the event lifecycle.

### **3.3 Philosophy, methodology and approach to inquiry**

There is broad consensus that an exploration of available methods is necessary before the final selection(s) are made. Moreover, the selection of methods must service the aim and objectives, and offer a robust defence of the proper research design (see, for example: Barbour, 2008; Bryman & Bell, 2007; Creswell, 2003, 2013; Creswell & Plano Clark, 2011; Saunders, Lewis & Thornhill, 2009; Veal, 2011). In approaching the selection of research methods, techniques and processes, researchers initially should justify the project's relationship with theory (Carter & Little, 2007). By so doing, an opportunity is provided for the researcher to think differently, before the

commencement of the methods selection and the 'doing' (Maykut & Morehouse, 1994). Furthermore, researchers should acknowledge existing subject paradigms (Creswell, 2013) and comprehend the 'well-trodden routes' practiced (May, 2011) by previous researchers. In acknowledging the past, the researcher can challenge the status quo and contribute to the future evolution and maturation of a field of study. Knowledge creation is thus progressed by empowering researchers to develop their understanding and apply different frameworks (Creswell, 2003, 2013). Hence, the evolution and expansion of a field of study will be enabled through comprehensive examination, explanation, and justification of methodologies and methods. In this spirit, the following section will review different philosophical approaches to research inquiry, appraise methodology and finally discuss the available approaches. A number of philosophical approaches exist and the use of many different and often-interchangeable nomenclatures complicates the discussion of research philosophy. This contention is borne out by Creswell (2003) who demonstrates how the term 'positivist' is often (not always correctly) associated with: quantitative method; postpositivist research; empirical science; and postpositivism. In this regards, the matrix shown in Figure 4 may clarify the nature of different research paradigms (Johnson & Duberley, 2000).

Figure 4: Management research matrix



Source: Johnson and Duberley (2000, p.180)

Each paradigm is plotted on the matrix to indicate its alignment with objectivist or subjectivist assumptions about epistemology and ontology. The intent is to categorise paradigms, and to show their relationality. Johnson and Duberley (2000) note that such axes may exclude some subtleties, and should be used only as an initial guide of differing viewpoints. While here, the pivotal concern is *how* the researcher selects a specific worldview to drive their research (Saunders *et al.*, 2009). To do this, the next section explores the four dominant approaches: positivism; constructivism; critical realism; and pragmatism.

### **3.3.1 Positivism**

Positivism is 'an epistemological position that advocates the application of the methods of the natural sciences to the study of social reality and beyond' (Bryman & Bell, 2007, p.16). Often mistaken for 'empiricism', which confuses and clouds the concept (Burrell & Morgan, 1979), positivism is connected with deduction (testing hypotheses), measurement of quantifiable data, observation of cause and effect, generalisability, production of 'laws', and objectivity ('value-free') (Bryman & Bell, 2007; May, 2011; Maykut & Morehouse, 1994; Saunders *et al.*, 2009; Veal, 2011). Most notably associated with quantitative research (Johnson & Duberley, 2000), positivism is linked with terms such as scientific, logical, empiricist, functionalist and objectivist (Veal, 2011).

Positivism is considered objective or 'value free', yet Saunders *et al.* (2009) challenge whether this is true or even realistic. The act of choosing positivism is adopting a 'position'; as such, it is not free from exercising a (subjective) value judgement. Thus, it is difficult to divorce human feelings and attitudes of the researcher or the researched (Saunders *et al.*, 2009). 'Postpositivism' is a response to criticisms of positivism (Creswell, 2003), which maintains a scientific method and challenges its 'absolute thinking'. While qualitative and has the ability to capture multiple realities, the



essence of postpositivism remains positivist at its core and does not produce insights, deep understanding nor experiences and perceptions of the researched (Creswell, 2003, 2013). This presents a weakness for social science research where problems are typically complex, and prescriptive methods are unsuited to capture or explain the messiness in areas like 'real' management practice (Johnson & Duberley, 2000). To represent complex social organisations or arrangements better, research cannot be simply restricted to sets of variables or causal relationships (Johnson & Duberley, 2000). Instead, interpretative modes of research inquiry are more appropriate to reflect how individuals construct their social realities.

### **3.3.2 Constructivism and interpretivism**

Constructivism or constructionism seeks to understand the multiple points of view from social actors, and to gain an insight into their world from their accounts or perspectives (Bryman & Bell, 2007; Veal, 2011). Social actors' accounts of the inherently social worlds are 'constructed', and this ontological position fundamentally contrasts with objectivism (Bryman & Bell, 2007). While constructionism adopts the principles of constructivism, the latter is distinct by virtue of placing greater weight on the use of language in how we construct knowledge and 'discursive world-making' (Loftus & Higgs, 2010, p.380). Constructivism is often aligned with interpretivism (Creswell, 2003, 2013; Creswell & Plano Clark, 2011). This is an epistemological position that seeks to understand human behaviour rather than explain it (Bryman & Bell, 2007), and one that is critical of the scientific view of research (i.e. positivism). In their studies, Interpretivists are required to use empathy to gain understanding of behaviour (Bryman & Bell, 2007; Saunders *et al.*, 2009), and interpret meaning of the complex world from the perspective of the social actors. Saunders *et al.* (2009) expand on this and emphasise the importance of the word 'actor' and use the analogy of theatre: each individual actor has a role to play, and that actor interprets the role and will act it out within a 'staged life'.

Interpretivism is particularly suitable for business and management research, which is populated by many individuals in a social world, and it is complex and unique (Saunders *et al.*, 2009). Research into organisational behaviour, human resource management and marketing in particular lend themselves well to this approach (Saunders *et al.*, 2009), where people provide their own meaning of the situation or behaviour (Veal, 2011). Both constructivist and interpretivist approaches are typically inductive, using open-ended questions, and both are drawn from phenomenology, hermeneutics and symbolic interactionism (Bryman & Bell, 2007; Creswell, 2003, 2013; Saunders *et al.*, 2009; Veal, 2011).

### **3.3.3 Realism**

Realism is a branch of epistemology similar to, and sharing features with, positivism (Bryman & Bell, 2007; Saunders *et al.*, 2009) that seeks explanation (May, 2011). For some, realism has more common ground with post-modernism (Bryman & Bell, 2007), often being confused as the same as positivism (Johnson & Duberley, 2000). Realism is characterised as objective and value-laden, and its methods fit with the subject, whether qualitative or quantitative (Saunders *et al.*, 2009). Two strands of realism exist: direct (or empirical) and critical (Bryman & Bell, 2007; Saunders *et al.*, 2009). Critical realists acknowledge the ever-changing social world, while empiricists believe it to be relatively 'unchanging' – realism looks to understand the 'reality of truth', and objects in the social world are independent of humankind (Saunders *et al.*, 2009).

Critical realism has gained momentum and prominence in both business and management studies, and social science research more generally (Bryman & Bell, 2007; May, 2011; Saunders *et al.*, 2009). However, a drawback is that to remain strictly objective, the critical realist must remain independent, thus unseen and merely as an observer; however, Bryman and Bell (2007) query the feasibility of independence, particularly in social science methods. Critical realists contend that it is not the

interactions of our social world that are of interest, but rather the real mechanisms and structures of our social world which act to guide, direct and produce reactions to it (May, 2011). These real and tangible 'generative mechanisms' (Burrell & Morgan, 1979; Saunders *et al.*, 2009) are not directly accessible for observation (Bryman & Bell, 2007); therefore, the effects of these mechanisms on the social world is researched. However, knowledge claims based on the validity of the generative mechanisms are constructed by the researcher (Johnson & Duberley, 2000, p.156). Thus, if mechanisms are truly 'unobservable', it follows that they cannot be verified by anyone other than the researcher themselves. Johnson and Duberley (2000, p.156) criticise this potential self-contradiction, and offer a number of solutions, one of which is pragmatism.

#### **3.3.4 Pragmatism**

The rise of pragmatism reveals a change in academically acceptable approaches, and challenges existing views. Pragmatists seek a balanced use of methods, rather than being limited by a single method or paradigm (Creswell & Plano Clark, 2011). They believe it is unrealistic to choose a single philosophical position, and the most important basis for their viewpoint is the research question (Creswell, 2003, 2013; Creswell & Plano Clark, 2011; Saunders *et al.*, 2009). Alternatively put, any bodies of knowledge may be suitable and no 'pre-ordained route' is prescribed (Creswell & Plano Clark, 2011; Johnson & Duberley, 2000). Indeed, society's understanding of the multi-dimensional facets of 'social experiences' and 'lived realities' may be poorer if researchers approached it from a single dimension (Mason, 2006, p.10).

Pragmatism is 'problem-focused' and oriented to 'real-world' practice (Creswell, 2013; Creswell & Plano Clark, 2011). Its pluralistic nature provides freedom to employ mixed or multiple, qualitative or quantitative methods, processes and techniques (Creswell, 2003, 2013; Creswell & Plano Clark, 2011; Saunders *et al.*,

2009). Tashakkori and Teddlie (1998, 2003) are renowned exponents of mixed methods and resist adopting one philosophy, instead they encourage flexibility and potentially even being atheoretical. The pragmatists' worldview benefits from having the ability to answer the 'what' and 'how' of research; however, it does not sanction mixing without justification on how and why methods are being mixed (Creswell, 2003). According to Coles, Hall and Duval (2006), if a pragmatic and 'post-disciplinary' view of Tourism Studies is taken, the ability to move outside disciplinary boundaries allows for more flexible and productive modes of knowledge production about tourism and tourists. This is in contrast to being tied to superficially unmoveable and strict disciplinary modes and conventions of knowledge production. The implications of this liberal view of adopting methods grants researchers an opportunity to be creative and to push the boundaries of research into new areas. More generally, this way of thinking is clearly beneficial for subject areas moving out of their predominantly positivist domain.

### ***3.3.5 Selection and justification of research approach***

In this thesis, it is simply inappropriate to avoid or dismiss the paradigmatic grounding of the context and specific topic. The central research focus is tacit knowledge and other components that make up 'knowledge management'; therefore, clearly we should turn to an understanding of the nature of knowledge production in the first instance. Tacit knowledge is unarticulated knowledge that cannot be codified and recorded (Maykut & Morehouse, 1994), unless it is converted and made explicit (per Nonaka (1994) see Figure 2).

To gain insights as to how and why festival volunteers share knowledge in pulsating UK music festival organisations, it is both logical and necessary to adopt an approach that favours the formulation of a deep understanding of the social world through the participant's eyes. Put another way, the topic here defies simple

measurement. Qualitative, explorative research permits the researcher to uncover layers, probe different avenues of inquiry with the participant, and thus potentially uncover multiple and interlinking realities as to how and why these individuals share their tacit knowledge. In this regard, by adopting a qualitative approach this thesis contributes to the academic study of events through an alternate perspective to existing literature. Moreover, it has potential benefits for festival practitioners, furnishing them with a deeper understanding of what it is like to be a volunteer and how volunteers learn. Specifically, to address the aim and objectives (see Section 1.4) it is necessary to understand the worldview of the social actor, who is embedded at the core of the phenomena being experienced. Indeed, core to the study of knowledge itself is an understanding that the social world (Argote *et al.*, 2003) and social relationships are pivotal in facilitating knowledge creation, knowledge retention and knowledge transfer. Thus, it follows that gaining insight is not something that can be measured or observed in a strict or rigid manner. Research of the type attempted here requires participants to share their personal experiences and meanings; in other words, the participant requires space and freedom, unconstrained by positivist (pre-determined) frameworks. Hence, this research sets out to develop in-depth understandings and insights into various perspectives of individuals in a complex social context, by exploring multiple realities. To do this, a social-constructivist philosophy has been selected as most appropriate, with the intent to interpret the lived experiences of festival volunteers while they share knowledge within the socially-constructed world of pulsating UK music festival organisations. To reiterate, this philosophical position seeks to understand rather than explain.

### **3.4 Qualitative research approaches**

Selecting social constructivism required the adoption of a qualitative methodology, over and above the quantitative or a qualitative/quantitative mixed method approach. Qualitative methods concentrate the research study on personal experience,

sensemaking, meaning, and communicative action (Smith, Larkin & Flowers, 2009, p.45). Qualitative methods do not though have to be used in isolation. In appraising methodological options, the route of mixed methods is available, not in the routine (qualitative plus quantitative) sense, but also by juxtaposing two qualitative methods.

Mixed methodology has generated much debate around its definition (Johnson & Onwuegbuzie, 2004; Johnson, Onwuegbuzie & Turner, 2007; Tashakkori & Teddlie, 1998, 2003). Through a number of frequently-quoted definitions, Creswell and Plano Clark (2011, p.5) define by description, stating characteristics of a mixed methods approach, rather than offering a universal meta-statement. These characteristics are that a mixed methods approach:

- Collects and analyses persuasively and rigorously both qualitative and quantitative data (based on research questions);
- Mixes (or integrates or links) the two forms of data concurrently by combining them (or merging them), sequentially by having one build on the other, or embedding one within the other;
- Gives priority to one or to both forms of data (in terms of what the research emphasizes);
- Uses these procedures in a single study or in multiple phases of a program of study;
- Frames these procedures within philosophical worldviews and theoretical lenses; and,
- Combines the procedures into specific research designs that direct the plan for conducting the study.

Creswell and Plano Clark (2011) argue that a pluralistic approach allows the researcher to achieve a better comprehension of the research problem, and certainly better than would be achieved through a 'mono-method' in isolation (Johnson & Onwuegbuzie, 2004). Indeed, certain qualitative research strategies inherently mix more than one qualitative method, such as ethnography or action research, as specific

qualitative methods are connected with particular paradigms. Furthermore, different methods return diverse types of research data, for example visual or voice, and such datasets need to be reconciled through text. Thus, a mixed qualitative method strategy does not imply a distinct type of research design or methods (Brannen, 2005, p.4).

In the selection of an appropriate research strategy for this study, the focus was on which method was best suited to the topics, its particularities, and complexities. At the heart of this thesis are the concepts of knowledge management and knowledge creation, both of which may be described as 'fuzzy concepts' (Bathelt, 2005; Bathelt, Malmberg & Maskell, 2004; Chauvel & Despres, 2002). A 'fuzzy concept' (Markusen, 2003, p.702) is one which 'posits an entity, phenomenon or process which possess two or more alternative meanings and thus cannot be reliably identified or applied by different readers or scholars'. Alternatively, as the author puts simply, 'How do I know it when I see it?' 'Fuzzy concepts' are not simple, nor clear, and are difficult to test or operationalise (Markusen, 2003), therefore qualitative methods are far more suited to research of complex problems addressing them.

A weakness in research on fuzzy concepts, Markusen (2003) argues, is the lack of high quality empirical evidence to verify them or, more worryingly, that drives their initial formulation. Markusen (2003) criticises qualitative research for not meeting what are commonly held to be the standards of quantitative research in the area of generalisability, representativeness and ability to replicate. In one of a number of prominent critiques of her work (see also: Grabher & Hassink, 2003; Hudson, 2003), Peck (2003) asserts that it is true that qualitative research will not meet this scientific rigour; however, this could be a contentious viewpoint and thus a follow-up question is 'why should qualitative methods mirror quantitative research methods'? Not subscribing to a positivist view of 'validity' in qualitative research does not equate to less rigour, just an alternative perspective on what represents an appropriate level of rigour. Indeed, the 'evidentiary narrative' (Altheide & Johnson, 2011, p.588) in interpretive methodologies of the social world has improved in quality, the validity of interpretative

methods has become increasingly accepted since the 1990s (Altheide & Johnson, 2011). In his reflections, Peck (2003, p.730) decries the view of Markusen (2003), which seemingly places qualitative research ‘...barely a few notches above hearsay and anecdote’, and does not afford this methodological approach its proper place in academic research.

Regardless of the debate over ‘fuzzy concepts’, using qualitative methods to explore these concepts – through interviewing, observation, or both – provides researchers with the opportunity to pursue the depth of inquiry necessary to explore social actors’ meanings. While conducting interpretative research, quality is assured through an assessment of trustworthiness and authenticity (Altheide & Johnson, 2011; Bryman & Bell, 2007). Here, the decision to use two qualitative methods was not for reasons for artificially demonstrating rigour or quasi-science. Rather, two methods were selected because of the potential for extending even further into the complexity of these multiple realities suggested by the literature review, and ‘explaining phenomenon that is integrative and complex’ (Grant, Gilmore, Carson, Laney & Pickett, 2001, p.68). Indeed, it is important to reflect that this selection contributes to the originality and value of this research by its building on existing knowledge management studies by exploring alternatives to largely orthodox antecedents.

#### ***3.4.1 Analysis and interpretation considerations***

Many qualitative approaches to data collection may be chosen, and this section now shifts focus to data analysis, making use of data produced from multiple qualitative methods. The four often-appearing qualitative approaches that were initially considered were ethnography, grounded theory, phenomenology, and narrative research (see Table 8).



Table 8: Types of inquiry and their definitions

Type of Inquiry	Defining Characteristics (source)
<b>Ethnography</b>	<p>'In practical terms, ethnography usually refers to forms of social research having a substantial number of the following features:</p> <ul style="list-style-type: none"> <li>• A strong emphasis on exploring the nature of particular social phenomena, rather than setting out to test hypotheses about them;</li> <li>• A tendency to work primarily with 'unstructured' data, that is, data that have not been coded at the point of data collection in terms of a closed set of analytic categories;</li> <li>• Investigation of a small number of cases, perhaps just one case, in detail;</li> <li>• Analysis of data that involves explicit interpretation of the meanings and functions of human actions, the product of which mainly takes the form of verbal descriptions and explanations, with quantification and statistical analysis playing a subordinate role at most.' (Atkinson &amp; Hammersley, 1998, p.110).</li> </ul>
<b>Grounded theory</b>	<p>'At its inception (Glaser &amp; Strauss, 1967) grounded theory was developed in order to offer social researchers a clear, systematic and sequential guide to qualitative fieldwork and analysis. Grounded theory generally sets out to generate a theoretical-led account of a particular phenomenon. This often requires work of considerable scale, in comparison to other qualitative approaches, and a very particularly approach to sampling.' (Smith <i>et al.</i>, 2009, p.43)</p>
<b>Narrative research</b>	<p>'As a method, it begins with the experiences as expressed in lived and told stories of individuals.' (Creswell, 2013, p.70)</p>
<b>Phenomenology</b>	<p>'Phenomenology is best understood as a radical, anti-traditional style of philosophising, which emphasises the attempt to get the truth of matters, to describe <i>phenomena</i>, in the broadest sense as whatever appears in the manner in which it appears, that is as it manifests itself to consciousness, to the experiencer.' (Moran, 2000, p.4)</p>

Source: Author

Ethnography describes and interprets the nature of small culture-sharing cases, focusing on patterns of values, behaviours, beliefs and language, and the output is usually (though not exclusively) descriptions and explanations (Atkinson & Hammersley, 1998; Creswell, 2013). Whereas, grounded theory offers researchers the option of a method that 'invokes specific strategies', while simultaneously it is a 'general method' that has influenced other qualitative methods (Charmaz, 2011, pp.362-363). Grounded theory has evolved since its positivist origins (Glaser & Strauss, 1967), through to the contrasting pragmatic option of constructivist grounded theory proffered by Charmaz (2006). All grounded theorists share certain common research actions. These include the iterative data collection and analysis process (Barbour, 2008), and the saturation approach to sampling and coding (Glaser & Strauss, 1967). Focusing on interpreting lived experiences, narrative research distinguishes itself through stories and storytelling (Creswell, 2013), which can also include the researchers' own story, and indeed their experience of doing the research (Chase, 2011). As such, 'narrative' might be the phenomenon being studied or the method of narrative storytelling (Creswell, 2013), and is not thematically focused, such as with grounded theory (Riessman, 2011).

For Finlay (2011, p.3), phenomenology 'invites us to slow down, focus on, and dwell with' the phenomenon and the specific qualities of the lived world being investigated; however, aspects of this descriptor could also align with other types of inquiry, and thus raises questions of similarities and differences. Creswell (2013, p.76) asserts that, whereas a narrative study '...reports the stories of experiences of a single individual or several individuals, a phenomenological study describes the common meaning for several individuals of their lived experiences of a concept or phenomenon'. It is particularly useful to understand the distinctions between phenomenology and grounded theory as Smith *et al.* (2009) suggest the latter is often acclaimed as the main alternative to the former, and the two are typically united by employing the same data collection method of interviews (Wimpenny & Gass, 2000).

Nevertheless, in order to elucidate differences, Starks and Trinidad (2007, p.1374) emphasise that phenomenologists gain comprehension through the exploration of the embodied lived experiences to capture the essence of individuals' lived world, whereas grounded theorists aim to understand social realities by studying how social structures and processes influence social interactions, and through observation of behaviour and speech practices. Furthermore, Creswell (2013) stresses grounded theorists intend to generate or discover a theory that relates to a process, an action or an interaction, which is grounded in the participants' experiences and moves beyond description. Wimpenny and Gass (2000, p.1491) further describe the differences between phenomenology and grounded theory by highlighting a researcher of the former type of inquiry '...remains centred on eliciting the experience of respondents so that the phenomena can be revealed...', whereas the latter is '...seeking to develop the emerging theory...' While recognising both phenomenology and grounded theory have broadly inductivist tendencies, phenomenology offers '...detailed and nuanced analysis of the lived experience...'; whereas grounded theory presents more conceptual explanatory research and uses participants' experiences to support the resultant theory (Smith *et al.*, 2009, p.202).

In establishing the appropriate style of inquiry for this research, it is important to recall it aims to understand individuals' (not collective) perspectives of volunteering in the socially-constructed music festival: in other words, accepting *their* own interpretation of *their* volunteer experience, which is an under-researched area (Lockstone-Binney *et al.*, 2010; Loftus & Higgs, 2010). To address this aim, a form of exploration is required that 'deeply engages' individuals, and attempts to understand the relationship between the individual and their environment. For this purpose, Hermeneutic phenomenology (HP) or narrative inquiry, combined with social constructionism, is recommended (Loftus & Higgs, 2010). Hermeneutic phenomenology was considered as especially appropriate for this thesis; as it aims to investigate the phenomenon of how and why temporary festival volunteer resources

share knowledge, through an interpretation of volunteers' lived experiences. Further, knowledge management studies lack an exploration and understanding of the 'soft' influences to knowledge management activities (Ragsdell & Jepson, 2014), which this type of inquiry enables. The following section explores the foundations of phenomenology and hermeneutic phenomenology in more detail.

### **3.4.2 Phenomenological research**

Phenomenology was proposed by Husserl in the early 1900s, and developed further by Heidegger (2010), Gadamer, Sartre, Merleau-Ponty, and Derrida (Moran, 2000). From its foundation a number of variants have developed (Finlay, 2011, pp.88-91), including: empirical phenomenology; hermeneutic phenomenology; lifeworld or *Lebenswelt* (Husserl, 1970); interpretative phenomenological analysis (IPA) (Smith *et al.*, 2009); first-person analysis; and reflexive-relational approaches.

Phenomenology is an inductive approach and, while not being prescriptive in its practice, there are fundamentals and a certain amount of 'tribal' language (Sanders, 1982) of which phenomenological researchers should be aware. Phenomenological language talks of 'intentionality' referring to real versus perceived objects, and this concept is exemplified in the notions of noema and noesis (Moustakas, 1994, pp.69-75), which refer to meanings. Noesis relates to perceptions, to the act of perceiving, feeling, thinking, remembering, or judging. Noema, by contrast, is the perceptual meaning: noema is *that* which is experienced. Phenomenology (specifically 'Husserlian' empirical, or descriptive, phenomenological research) requires researchers to make interpretations by gaining insights into the extracted meanings, experiences and understandings of social actors (Moran, 2000). Thus, researchers suspend 'a priori' knowledge and 'bracket' existing assumptions so they can focus on the phenomena, known as '*epoché*' (Moustakas, 1994). This can be defined as "withholding" of assent and dissent, i.e. suspense of judgement' (Honderich, 1995, p.248).

The root of phenomenological epoché lies in mathematical equations, and the use of brackets to isolate elements of the mathematical problem. In a phenomenological context, epoché enables the researcher to separate out aspects of the research – that is, concentrate discretely on that contained within the brackets (Smith *et al.*, 2009). Husserl (1931) embraced epoché through the notion of ‘reduction’ (Moran, 2000), although was realistic to appreciate that not everything can be eliminated; only those biases of everyday knowledge, which constitute truth and reality (Moustakas, 1994). The essence of ‘reduction’ and the need for epoché is that the researcher’s worldview does not change the phenomenological insights gained. Subsequently, no change should be made to the original experience, understanding or meaning of the social actor (Moran, 2000). In contrast, exponents of hermeneutics doubt that researchers are truly able to separate themselves out in such a manner. Hermeneutic proponents, such as Schleiermacher, Dilthey, Heidegger, and Gadamer (Honderich, 1995; Schmidt, 2006), assert the importance of the researcher’s interpretation of the original experience (Schmidt, 2006). However, to do so the researcher must acknowledge their own lived experiences, as these will naturally seep into their own perception of the world during the phenomenological research process (Finlay, 2011). In reality, phenomenological bracketing happens at different levels: what is paramount is for the researcher to adopt a position of ‘non-judgmental acceptance, wondering openness and respectful empathic dwelling’ (Finlay, 2011, p.79).

In phenomenological studies, Giorgi (2010, p.3) criticises researchers who do not comply with the ‘rules’ of empirical (descriptive) phenomenological research, which adopts very precise scholarship, philosophical methods and arguments. Specifically, Giorgi (2010) criticises two forms of phenomenological practice, namely the evolution of the interpretative phenomenological analysis (IPA) by Smith *et al.* (2009), and the approach of Colaizzi (1978), both of which ‘depart from sound scientific principles’ of empirical phenomenology. Giorgi (2010) is reproachful of the process of ‘member checking’ by Colaizzi. However, he is more critical of the architects of IPA who offer

researchers the flexibility to interpret phenomenology as they justify it in order to meet their needs of interpreting the whole experience. In principle, Giorgi has no issue with this, although he objects to interpretative phenomenological analysis using 'phenomenology' in its title.

In recent years, phenomenological studies have frequently been associated with pedagogy, nursing, and psychology (Gill, 2014; Pernecky & Jamal, 2010). The body of research in (clinical) psychology is evolving as more researchers move from traditional (quantitative) psychological studies to understanding the whole human experience (Finlay, 2011). Beyond these, there is increasing support to use phenomenological approaches in Management and Organisation Studies (see: Cope, 2005; Ehrich, 2005; Gibson & Hanes, 2003; Loftus & Higgs, 2010; Sanders, 1982; Thompson, Locander & Pollio, 1989). Indeed, recent phenomenological studies of tourism seek to explore understanding, experiences and meaning, typically around the tourist experience (see, for example: Pernecky & Jamal, 2010; Willson, McIntosh & Zahra, 2013). Pernecky and Jamal (2010) believe that hermeneutic phenomenology is particularly suited to exploring the tourist experience as it deals with meanings, understandings, and interpretations. Using interpretative phenomenology, in preference to descriptive phenomenology, facilitates the study of lived experiences, which is subsequently represented through the researcher's interpretation.

Studies adopting hermeneutic phenomenology consider the role of language in understanding; the researcher's reflexivity; the (researcher's and participant's) co-construction of the interpretation; and the historical authenticity of the account. These facets of hermeneutic phenomenology, Pernecky and Jamal (2010, p.1071) argue, offer 'strong potential for developing robust theoretical and methodological frameworks' to tourism studies of experience. While asserting the possibilities of hermeneutic phenomenology for tourism studies, Pernecky and Jamal (2010, p.1057) recognise such studies are sparse and thus lack 'methodological guidance'. Further, the complex nature of phenomenological studies requires greater (researcher) involvement,

attentiveness and knowledge of the philosophical underpinnings of this approach. Notwithstanding these challenges, phenomenology is an emergent strand of research for tourism studies. It offers new theoretical opportunities and augments traditional modes of knowledge production; as such, it further validates the approach selected for this study. To further support this point, while leisure meanings have been studied through phenomenology (Hislop, Bosley, Coombs & Holland, 2014; Hydle, Kvålshaugen & Breunig, 2014), Lockstone-Binney *et al.* (2010) have identified phenomenological approaches as a lens through which they believe lived experiences of volunteers could successfully be elicited.

Calls for future methodological plurality in the study of events experiences (Getz, 2010, p.21) would be well served by the application of phenomenology. However, to date event studies have failed to embrace the variants of phenomenology (Ziakas & Boukas, 2014). However, there is not just one single form of phenomenology, different methodological branches have evolved (for example, see: 'descriptive' by Giorgi, 1997; 'organisational research' by Sanders, 1982; 'IPA' by Smith *et al.*, 2009; 'hermeneutic' by van Manen, 1990) spanning both Husserlian and Heideggerian philosophies (Gill, 2014). To aide decision-making, Gill (2014, p.10) advocates that researchers consider their epistemological and ontological assumptions, research aims, participants and sampling strategy, and key ideas for data collection and analysis. The two branches particularly scrutinized to guide the research process for this thesis were interpretative phenomenological analysis (IPA) and hermeneutic phenomenology. Table 9 reviews the different perspectives of interpretative phenomenological analysis and hermeneutic phenomenology. The table highlights how both are inspired by Heideggerian phenomenology and enable researchers to explore a specific 'phenomenon'. For this thesis, the phenomenon being investigated is temporary volunteer resources sharing organisational knowledge in a pulsating organisation.

Table 9: Comparison of IPA and Hermeneutic Phenomenology

Perspective	Interpretative Phenomenological Analysis (IPA)	Hermeneutic Phenomenology (HP)
<b>History</b>	Developed in 1995 by Jonathan Smith, as a psychological methodology to understand how people experience and make meaning from specific phenomena. Inspired by Heideggerian phenomenology and hermeneutics. Focuses on the double hermeneutic and interpretative components of the process.	Inspired by later Husserlian philosophy (lifeworld) as well as Heideggerian phenomenology and Gadamer.  Family of variants with most complete and popular being van Manen's Utrecht phenomenological tradition.
<b>Epistemology</b>	Occupies a position somewhere between critical realist and contextual constructivist.	Interpretivist.
<b>Sample Size</b>	Idiographic and uses a small (n=3-10) sample size with participants who are 'expert' in the experience being investigated. Can be as little as 1.	Small sample sizes in order to obtain a rich account of an experience.
<b>Data Collection</b>	Usually semi-structured and/or unstructured interviews.	Wide variety of data sources due to commitment beyond science and towards the humanities, e.g. data from participants as well as art, literature, dance, poetry, etc.
<b>Depth of Analysis</b>	The analysis is conducted case-by-case. Each case undergoes initial exploratory coding, then descriptive, linguistic, and conceptual coding. Next emergent themes are developed, then connections searched for across themes, and summarised. Then, move to the next case. When all cases are complete, a cross case analysis is conducted and connections clustered. Analysis demands full immersion and detailed interpretative engagement with the data.	Strong theoretical grounding in work of Gadamer therefore reluctance to formalise method with it emerging uniquely in context of phenomenon being investigated. Focus on understanding meaning of experiences with greater interpretative engagement with data and move away from search for essences/structures. Interpretation concerned with unveiling hidden meanings of lived experience. Great emphasis on contextual meaning.



Perspective	Interpretative Phenomenological Analysis (IPA)	Hermeneutic Phenomenology (HP)
<b>Write-up presentation</b>	Details both the individual and group themes with a clear connection to the participants evidenced through the presentation of data extracts.	Findings expressed so as to evoke lived experience. Attention paid to expressive writing using myth and metaphor.
<b>Generalisability</b>	Not possible due to small sample sizes; however, can engage in 'naturalistic generalisation' or 'theoretical transferability'	Not possible due to small sample sizes; however, can engage in 'naturalistic generalisation' or 'theoretical transferability'
<b>Reflexivity</b>	Employs a Heideggerian approach to reflexivity that incorporates the use of 'phenomenological attitude' and the hermeneutic circle.	Adopt a 'phenomenological attitude' and provide explicit reflexive acknowledgement of researcher's inevitable involvement in the research and findings.
<b>HP vs IPA</b>	<ul style="list-style-type: none"> <li>- IPA and HP both focus on individual experiences and the lived world.</li> <li>- IPA and HP are very similar and IPA has been described as 'a more structured version of hermeneutic phenomenology' (Finlay, 2011:90)</li> <li>- IPA focuses more on the individual's sense-making</li> <li>- IPA has a more structured method/set of analytic steps.</li> </ul>	<ul style="list-style-type: none"> <li>- IPA and HP both focus on individual experiences and the lived world.</li> <li>- IPA and HP are very similar and IPA has been described as 'a more structured version of hermeneutic phenomenology' (Finlay, 2011:90)</li> </ul>
<b>Similarities</b>	Emphasise explicit reflexive acknowledgement of the researchers involvement	Emphasise explicit reflexive acknowledgement of the researchers involvement

Source: Author, compiled from Gil-Rodriguez and Hefferon (2013)

The theoretical underpinnings of both interpretative phenomenological analysis and hermeneutic phenomenology are hermeneutics and phenomenology (Finlay, 2011). In addition, interpretative phenomenological analysis distinguishes itself from hermeneutic phenomenology through being idiographic and focusing on very small sample sizes. It usually involves 8-12 cases for a PhD study (Smith *et al.*, 2009); however, with robust evidence and deep analysis, the case could even be made for as few as one in-depth

case (Gil-Rodriguez & Hefferon, 2013; Gill, 2014). In contrast, hermeneutic phenomenology enables the researcher to dwell on around 20-30 cases. To offer the researcher an insight into participants for whom a particular experience, or phenomenon is meaningful (Smith *et al.*, 2009), the sampling strategy of cases in both methods is intended to be homogeneous and purposive.

Both interpretative phenomenological analysis and hermeneutic phenomenology make use of the hermeneutic circle, and are reflexive in nature. Once the raw data is gathered, IPA suggests a more flexible method of analysis. In reality it is seemingly descriptive and process-led. Interpretative phenomenological analysis emphasises three discrete analytical processes (descriptive, linguistic, and conceptual), with further criteria to assess and assure quality (Smith, 2011a, 2011b). Nevertheless, interpretative phenomenological analysis has been reproached by some critics (for example, see: Chamberlain, 2011; Giorgi, 2010, 2011; Shaw, 2011) for its prescriptive codification that can curtail flexible interpretation and is seemingly a departure from its original intentions. That said, through their application of hermeneutic phenomenology Colaizzi (1978) and van Manen (1990) have suggested control methods of analysis; the latter forming analyses based on themes. Both interpretative phenomenological analysis and hermeneutic phenomenology focus on the experiential meaning and the whole experience as perceived by individuals, although a detailed emphasis on linguistic analysis (Todorova, 2011) is superfluous to the phenomenon being investigated in this particular research study.

Therefore, while interpretative phenomenological analysis has many interesting facets, for the phenomenon being investigated in this study, hermeneutic phenomenology is actually better suited to unveil hidden meanings of lived experiences with an emphasis on contextual meaning (Gil-Rodriguez & Hefferon, 2013). Moreover, aspects of interpretative phenomenological analysis make it unsuitable for this study (e.g. sample size, prescriptive steps of close and detailed analysis, and focus on individual's sense-making).

### **3.5 Research design and process**

Having chosen hermeneutic phenomenology to guide this research study, there are several possibilities for data collection. Choice of research methods is strongly influenced by methodology (Carter & Little, 2007), consistency with the aim and objectives, and methodological fit (Edmondson & McManus, 2007). Here, it was appropriate to use in-depth interviews and written diaries. Both are frequently-employed in phenomenological enquiry (Finlay, 2011). They enable the necessary depth of insight and allow the researcher to interpret meanings, experiences and understandings (Smith *et al.*, 2009). Other potential methods could have been focus groups, participant observation, and secondary documents (Bryman & Bell, 2007; Creswell, 2003; Maykut & Morehouse, 1994). Each of these has merits, yet were set aside due to the lack of fit with the aim and objectives and methodology. More precisely, they do not offer the ability to extract (and therefore privilege) the participants' individual voices on their own lived experiences.

#### **3.5.1 Methods for hermeneutic phenomenology**

In combination, interviews and diaries facilitate the exploration of 'deep, personal and experiential aspects' of volunteering (McIntosh & Zahra, 2007, p.545), within the context of their socially-constructed lifeworld. Phenomenological interviews are 'a conversation with a purpose'; they are not solely about 'answering questions'. Interviews enable participants to share their story, in their words, with an interviewer facilitating this and actively listening (Smith *et al.*, 2009, p.57). Interviewers control the dynamics of an interview to maximise the knowledge constructed (Kvale & Brinkmann, 2009). In contrast, diaries enhance the 'naturalness' of the recorded experience (Markwell & Basche, 1998, p.229). Their reflective nature offers a means through which participants can discover and attach their own meanings to their lives, or aspects of their lives (van Manen, 1990). Diaries facilitate a deeper understanding of experiences

through the accumulation of narratives expressed in the participants' own language and style. Hence, researchers use this to provide a richer understanding of what happened and why (Granot, Brashear & Motta, 2012). However, diaries have been surprisingly under-utilised in phenomenological studies (Smith *et al.*, 2009).

The opportunity to assimilate both interview and diary data yielded details that may not otherwise have been revealed. Indeed, these methods provided 'elusive contextual details and thought processes involved in making choices and decisions and can also be used to record intentions' (Barbour, 2008, p.18). For this thesis, participants actively consented to keeping a diary (see Appendix II), and were required to record daily activities and reflections during a festival event, based on the phenomenon (see Appendix IV, Appendix V, Appendix VI). In this respect, the diary method was perhaps more akin to phenomenological 'protocols', or lived-experience descriptions, which is a way of producing original (written) data on which the researcher can work (Finlay, 2011; van Manen, 1990). Diaries have previously been used to understand lives lived within Organisation Studies (e.g. Ohly, Sonnentag, Niessen & Zapf, 2010; Tims, Bakker & Xanthopoulou, 2011; Xanthopoulou, Baker, Heuven, Demerouti & Schaufeli, 2008). Finally, the use of diaries alongside interviews moves away from mono-method. This does not result in data simply being 'aggregated' in the hope that outputs will collectively form answers to the research questions (Silverman, 2010). Indeed, multiple methods can triangulate findings and thus increase confidence in the research results (Ralston & Stewart, 1990).

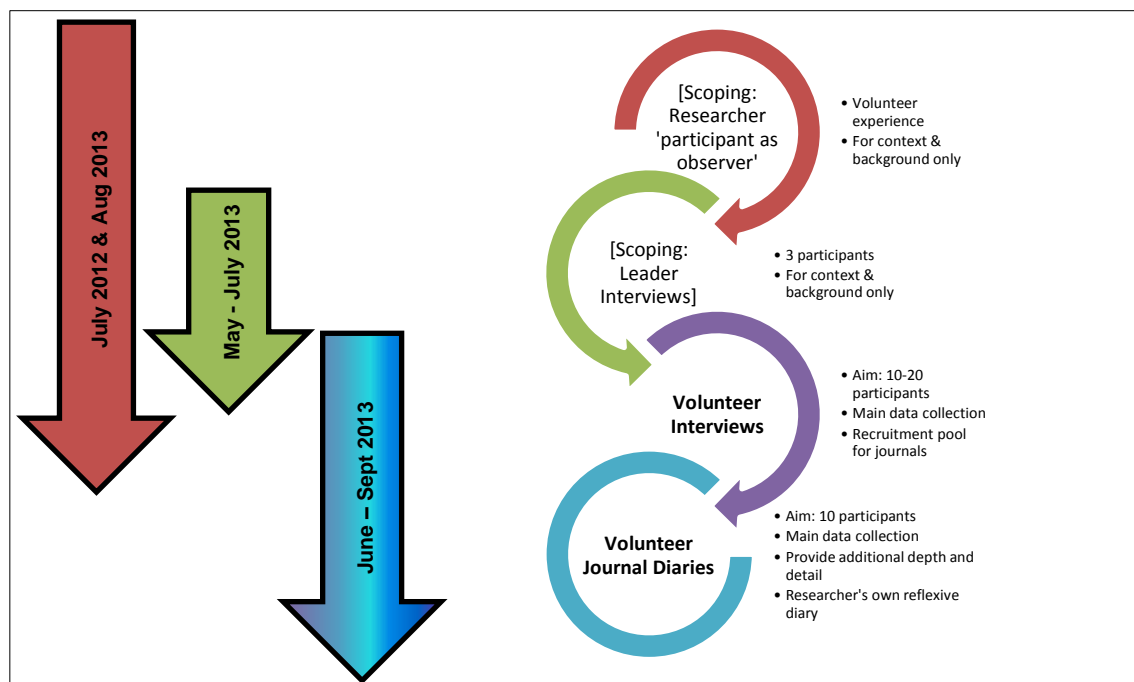
### **3.5.2 Scoping**

The total period of data-related activities ranged from July 2012 to September 2013 (see Figure 5). Commencing with scoping activities, the research design was iterative and identified emergent themes in the participants' responses, and provided alternative lenses through which to conduct the subsequent analysis (Creswell & Plano Clark,

2011). Scoping involved volunteering and interviewing festival or volunteer coordinators to gain contextual information about festival organisations and volunteers. These activities provided a foundation for the main data collection, specifically by designing methods to roll out through sequential data collection (Creswell & Plano Clark, 2011).

The researcher volunteered as a steward at 'Lynx' Festival in July 2012, which facilitated observations of volunteering activities. 'Lynx' was a new festival; however, the founders had prior experience of managing a medium-sized festival. The resultant interpretations shaped the aim and objectives (see Section 1.4) by means of allowing the author a first-hand understanding of how and why volunteers shared knowledge and privileged her with an insight to the experience of volunteering. The work comprised three shifts of six-hours over four days. Duties included: assisting with crowd management; reducing crowd-related issues; providing support to the emergency services; ensuring the safety and well-being of guests; to report anti-social, illegal and dangerous activities; and litter picking, as requested. The festival was selected as it met the stated criteria (see Table 10).

Figure 5: Sequence of data collection methods



Source: Author

Several observations resulted from this activity that subsequently influenced the research design. First, knowledge holders were diverse, ranging from festival staff to contractors (e.g. security, waste management) and volunteers. These 'resource layers' (see Section 1.1) joined the organisation with a variety of experiences, knowledge, and skills. Second, volunteers' knowledge stocks were operational not strategic, and a mix of tacit and explicit. Examples of operational activities included theft reports; unexpected, extreme weather conditions; missing children; and, supporting a police site inspection. Tacit knowledge amongst volunteers was seemingly transferred from 'other' work and life experience, as many had not volunteered at a festival previously.

The third observation focuses on informal knowledge flows. The level of informality and openness engendered an ease of communications across festival staff and customers. Organisational leadership was respected, although not dictatorial; thus, volunteers' suggestions and their use of initiative were seemingly welcomed, if not always encouraged. Such informality was not without criticism, and a minority of volunteers obviated their responsibilities while on-shift. Flows of knowledge, information, and communication appeared to work proficiently through a variety of 'actors' and 'channels'. While formal, structured routes of communication were established, in reality volunteers also received information from other (unplanned) sources. Communication channels included 'management by walking about', walkie-talkies, and face-to-face exchanges.

Fourth, in the absence of knowing 'how things are done around here', volunteers applied their transferable knowledge to time-critical decisions. Prominent examples included health & safety (e.g., access routes, climbing on structures) and consumer experience (e.g., performance timings, bar opening times, and directions). Finally, 'trust' was an overarching phenomenon. Volunteers were empowered to make (low-level) decisions in the best interests of the organisation, the particular event, and its customers. Hence, this scoping exercise ratified the use of individuals' experiences through methods that enable a deep understanding of volunteers' perceptions. Thus,

this study investigates knowledge sharing in pulsating UK music festival organisations through an interpretation of qualitative data on the volunteers' lived experiences.

Telephone interviews with festival or volunteer coordinators at three UK music festivals provided additional scoping opportunities. During these conversations individuals offered their views on how and why volunteers shared knowledge at festival organisations. This helped to shape the interview topic guide and diary guidelines. Specifically, these early participants informed the research design on the nature of volunteering; what basic skills festivals require; the characteristics of volunteers; and finally how organisations planned to share knowledge. These interviews were for scoping purposes only. They were not transcribed or analysed, and they do not feature in the findings chapters. Further, the researcher undertook a subsequent period of volunteering; this provided material for the reflexive account (see Section 3.6).

### **3.5.3 *Sampling and recruitment***

Purposive sampling was applied to create the sample. This is common practice with qualitative methods (Carter & Little, 2007). Participants were recruited for their greater likelihood to reflect the context, phenomenon, or both, being studied, rather than trying to reflect the population at large (Creswell, 2003).

Social media was utilised to recruit interview and diary participants. The aim was to enlist a minimum of ten individuals for both methods, with the potential for up to twenty interviewees. Social media included creating a Twitter account and a WordPress blog. While the researcher's own Facebook and LinkedIn accounts were used (see Appendix VII). The researcher was well versed in social media, such as sharing pages, posting comments, tweeting and retweeting. These techniques may perhaps share some similarities to 'snowballing technique' (Bryman & Bell, 2007; Creswell, 2003) in research. However, it is not a case of 'pure' snowballing where one participant recommends another. Using social media in this manner does not neatly fit

one sampling descriptor; rather, it reflects a hybrid of both purposive and snowballing strategies. Appendix VII provides an overview of the online activities for recruitment. Initially, the social media sites were set up and used as a 'call for participants', and this continued throughout the life of the research project. Additional channels of recruitment included posts on 'closed' festival event FaceBook pages (once access had been granted); direct emails to active volunteers following permission from festival events; and requests for festival organisations to forward a prepared email to their volunteers. All interested parties were directed to the WordPress Blog page that was used as the main source of information.

Subsequent activity on the blog was captured by automatically generated statistics (see Appendix VIII). These indicated that the highest level of activity was in June 2013 with 464 views from 266 visitors or an average of 1.74 views per visitor and 15 views per day. This relates to the highest level of 'marketing' activity to recruit study participants. A two-stage pre-selection process assured the participant and their respective festival met specific basic selection criteria (see Table 10).

Table 10: Participant selection criteria – festival and volunteer

<b>Festival Selection Criteria: <i>Festivals must have been....</i></b>	<b>Volunteer Selection Criteria: <i>Volunteers must have...</i></b>
Using volunteers for the festival event	Prior experience of volunteering at a festival within the last 3 years (for interview only)
Predominantly of music content	Been a volunteer steward or volunteer steward supervisor (not management)
Single, annual event	Not in receipt of financial reward (zero or low-value rewards only)
A licensed festival event	
Medium to large festival size	
Located at a single, outdoor, temporary venue	
Preferably an independent festival, and not owned by a 'chain'	

Source: Author



For interviewees, volunteering experience within the prior three years was essential; for diarists, they had to volunteer in the summer of 2013. The participants' role was a 'volunteer', ordinarily encompassing stewards and supervisors, rather than management-specific roles. This excluded 'free' entrance to the festival (for which volunteers typically paid a refundable bond) and meal vouchers, or other discounts. Medium- to large-sized festivals were preferred as they were more likely to have organised volunteer roles and processes. UK Music festivals were chosen due to their rising prominence since the 1990s, producing a sizeable pool of annual events (see Section 1.3).

Annualised events reflected the typical lifecycle of these pulsating music festival organisations (see Section 1.2), whereas more frequent events were more likely to have permanent or fixed-contract staff and less likely to engage volunteers. In addition to niche music and arts festivals, among the festivals that met these criteria were: Glastonbury, Green Man, Reading, Leeds, Cornbury, Wychwood, Wilderness, Secret Garden, Nozstock, L-Fest, Bestival, and Camp Bestival. The final set of respondents did not necessarily volunteer at these precise festivals.

Table 11 shows the final study comprised 28 participants, 11 of whom recorded their festival experience in a diary during a 2013 festival, nine who were interviewed about previous (2010-2012) festival volunteering experiences, and eight who participated in both.

Table 11: Type and number of participants

Type of data collection	Number of participants
Diary only	11
Interview and diary	8
Interview only	9
Total	28

Source: Author

Of the five non-returned diaries, the reasons were varied, as detailed below followed by the assigned respondent number (e.g. R029):

- One participant had to leave the festival after 24 hours, due to a family emergency (R029);
- One participant did not attend due to illness (R014);
- One participant ceased all correspondence and did not return the blank diary (R016);
- One participant lost her diary (R019), and reverted to an 'interview only' participant; and,
- One participant sadly passed away during the festival, in a drugs-related incident (R024).

In addition, a further 16 potential participants made initial contact expressing interest. Despite a maximum of three follow-up communications, these contacts ceased all further communications. In addition to the 28 active participants, there were a further two interviews arranged which did not come to fruition, and a further five diaries were distributed and not returned. The final 28 participants are detailed in a sample set overview (see Table 12). The table lists the participants in order of their respondent identifier (e.g. R005), and shows their assigned pseudonym (e.g. Ralph). Of the total participants, eight were male and 20 female. The majority came from the following UK regions: South East (n=7), followed by South West (n=6) and Yorkshire and Humber (n=6), North East (n=3), South Wales (n=2), West Midlands (n=2), Lothian (n=1) and North West (n=1). These facts are noted for information on the range of participants only. No comparison or analysis has been conducted to make any gender- or geographic-specific claims.

Table 12 outlines whether participants had volunteered previously in the eligible years (2010-12), and whether they were due to volunteer during the summer of 2013.

Table 12: Research participants' profiles

No.	Respondent Identifier ('R')	Pseudonym	Gender	Region	Method	Volunteered:		Contact via
						2010-2012	2013	
1	R005	Ralph	Male	South West	Interview & Diary	F010 F015	F010	Twitter
2	R007	Val	Female	Yorkshire & Humber	Interview & Diary	F028	F017	Twitter
3	R009	Tamsin	Female	West Midlands	Interview & Diary	F011 F021 F024	F021	Facebook Mail
4	R012	Olivia	Female	South Wales	Interview & Diary	F008 F016 F017	F008	Email
5	R013	Carol	Female	South East	Interview & Diary	F008	F008	WordPress blog
6	R015	Hannah	Female	Yorkshire & Humber	Diary	F025	F017	Email
7	R017	Imogen	Female	West Midlands	Diary	F017	F017	Facebook Mail
8	R018	Rose	Female	South East	Diary	No	F015	Facebook Mail
9	R019	Ginny	Female	South West	Interview	F017	F017	Email
10	R020	Carl	Male	South West	Interview & Diary	F009 F012 F013 F017	F009	WordPress blog
11	R021	Kelly	Female	Yorkshire & Humber	Interview & Diary	F017	F017	Email
12	R022	Wendy	Female	South East	Interview	F001 F005 F016 F017 F027	No	Email
13	R023	Eve	Female	North East	Diary	No	F017	Email
14	R025	Melissa	Female	Lothian	Diary	F003	F003	Email
15	R026	Victor	Male	South Wales	Interview & Diary	F017	F017	Email

No.	Respondent Identifier ('R')	Pseudonym	Gender	Region	Method	Volunteered:		Contact via
						2010-2012	2013	
16	<b>R028</b>	Amy	Female	South East	Diary	No	F017	WordPress blog
17	<b>R031</b>	Beverley	Female	South East	Diary	No	F016	Facebook Mail
18	<b>R033</b>	Ed	Male	North West	Interview	F002 F010 F015 F016 F017	No	Email
19	<b>R034</b>	Arthur	Male	South West	Interview	F017	F017	Email
20	<b>R036</b>	Laura	Female	South East	Interview	F009 F013 F015 F027	No	WordPress blog
21	<b>R037</b>	Timothy	Male	Yorkshire & Humber	Diary	No	F008	Email
22	<b>R038</b>	Susan	Female	Yorkshire & Humber	Diary	No	F008	A friend
23	<b>R040</b>	Jacqui	Female	North East	Interview	F023	No	WordPress Blog
24	<b>R041</b>	Debbie	Female	South West	Diary	F008	F008	Via a Festival email
25	<b>R042</b>	Una	Female	South West	Diary	F008	F008	Via a Festival email
26	<b>R046</b>	Fiona	Female	North East	Interview	F019	No	Twitter
27	<b>R047</b>	Nicholas	Male	Yorkshire & Humber	Interview	F016 F017	No	Twitter
28	<b>R048</b>	Bruce	Male	South East	Interview	F019	No	Twitter

Source: Author

Where the festival was named, this was noted with the respective festival identifier, e.g., F008 ('F' denoting festival). Of the eight joint interview and diary participants, all had volunteered previously and were due to volunteer in the summer of 2013. Of the interview-only participants (n=9), two were due to volunteer in the summer of 2013, and declined the diary-study as the commitment was 'too much'. Of the 11 diarists, five had volunteered previously yet declined to be interviewed. Further, of those who had volunteered before (n=21), eight had volunteered at more than one festival, and 13 had volunteered at only one festival.

#### **3.5.4 Depth interviews**

Originally, the target was to conduct between 10 and 20 volunteer in-depth interviews, to be held between May and September 2013, with each to last around 90 minutes. All potential participants were asked to confirm they had volunteered during the years 2010 to 2012 (that met the criteria in Table 10), and if so, whether they wished to partake in the research. All participants were given a written information sheet and informed consent (Appendix I and Appendix II). The first few interviews acted as pilot studies (with usable data), and the interview topic guide was adjusted accordingly. While it was originally hoped to conduct interviews face-to-face this was not always logistically feasible. Therefore, phone or Skype interviews were conducted. These channels had advantages of saving time, access and cost, although there were clear drawbacks, namely lacking the 'personal' relationship opportunity, potential for being interrupted, and inability to follow visual clues (Saunders *et al.*, 2009). To assure reliability of the data generated, all interviews were recorded with a digital recorder and a secondary recording device. The interviewer took notes during the interview, the primary function of which was as an *aide memoire* during and post-interview.

The in-depth interviews were guided by a 'topic guide' (see Appendix III) using a set of flexible questions to aid the flow of conversation (Bryman & Bell, 2007). This

was not a script and allowed the interview to flow naturally. The topic guide was drafted a number of times, and feedback was requested from selected ‘test’ colleagues as well as a doctoral supervisor. Overall, feedback on the topic guide was that it was straightforward, and valid prompts had been built-in. Suggestions for improvement were minor (see Table 13), and were about maintaining simplicity of design and providing even greater flexibility.

Table 13: Results of topic guide draft

Original	Adjustment	Rationale
<b>Included a definition of ‘knowledge’</b>	Rather than provide a full, academic definition of knowledge, the researcher used terms such as ‘knowledge – that information and know-how you already possess’.	Need to keep the interview simple, keep the pre-amble to the point.
<b>‘I would like to have an understanding of your experience of working at festivals’.</b>	In the pre-interview questions, ascertained if volunteered before. During the interview, typically initiated the main section of the interview by asking ‘tell me about your first volunteering experience’	Do not assume longevity or prior experience.
<b>General comment: too wordy.</b>	Simplified guide questions, and split where necessary.	Keep the questions simple, so multi-layered questions do not confuse the respondent.
<b>Lack of a choice of follow-up questions</b>	Under each main question, have a list of potential follow up questions ready. These were practiced to become familiar with them.	Keep natural flow to the interview, and enable the researcher to actively listen to the respondent and quickly follow up with pertinent questions where necessary.
<b>Question 1-hour duration</b>	Following feedback and pilot interview, adjusted all correspondence to request at least 90 minutes (to a maximum of 2 hours).	Plan the researchers and the respondents’ time more effectively and honestly.

Source: Author

In addition, the intended interview length was questioned for being too long. Based on this feedback the topic guide was revised to clarify particular words and to remain simple and straightforward, removing any ambiguity. In addition, all further communications regarding the interview stated the duration would be 90 minutes, rather than 60 minutes, as this was not enough time. The alignment between the sections of the topic guide and the aim and objectives are demonstrated in Table 14.

Table 14: Matching aim and objectives to the topic guide

Aim and Objectives		Interview Topic Guide Section					
Aim	Objectives	1: Background	2: Type of Volunteer	3: Becoming a Volunteer	4: Knowledge Flows	5: Festival Environment	6: Suggestions/Close
This research study aims to investigate how and why festival volunteers share knowledge in pulsating UK music festival organisations, through an interpretation of volunteers' lived experiences of knowledge sharing during the event lifecycle.	1. Identify common characteristics perceived by volunteers to qualify them for the practice of volunteering, in particular as they relate to the sharing of knowledge vital to the success of their role and the festival.	✓	✓	✓			
	2. Explore the range of motivations to volunteer at festivals, with special reference to motivation as context for and/or driver to knowledge sharing.	✓	✓				✓
	3. Analyse the knowledge stocks used by volunteers during the festival lifecycle.				✓	✓	
	4. Investigate individuals' views on how organisational forms and structures at festivals facilitate knowledge management activities and outputs.			✓	✓	✓	
	5. Examine the perceived stimuli, catalysts, and impediments to the sharing of knowledge at festivals.					✓	

Source: Author

The guide commenced with an introduction, reconfirmation of consent and an opportunity to ask questions. The purpose here was to set the context for the subsequent discussion. Section One aimed to establish the background and personal circumstances of the individual. The aim was to commence with simple questions to put the interviewee at ease, and to gain their confidence and trust in sharing information. These questions aimed to 'add colour' to common characteristics of festival volunteers, and their motivations to volunteer; these align with objectives one and two. Section Two further encouraged respondents to describe their perception of 'typical volunteers', as well as the skills and competencies needed to be a volunteer. These two sections align with objectives one and two.

The third section related to 'becoming a volunteer', and explored any (formal) organisational structures that facilitate volunteers' knowledge acquisition or learning. The aim was to investigate how these structures facilitated KS, and thus aligned with objective four. This section also revealed descriptions of fellow volunteers and how they became prepared and confident to volunteer; thus, matched with objective one. In the fourth section, questions explored the types of knowledge circulating at the festival and any formal structures in place; matching with objectives three and four. Section Five explored the festival environment, to understand the context within which volunteers worked and knowledge stocks used, with a view to understanding whether this influenced knowledge activities. The fifth section aligned with objectives three, four, and five. The final section sought to understand what makes individuals return to volunteer, and opened the discussion to further comments. This section aligned with objective two; however, dependent on the responses, could align with any of the objectives.



### **3.5.5 Diaries**

Through the 'recruitment' activities, 19 diaries were completed and were usable for analysis. Each potential participant was asked (verbally or via email) whether they were due to volunteer at any forthcoming 2013 festival (that met the criteria in Table 10), and if so, whether they wished to partake in the diary research phase. This information was repeated in the written information sheet and informed consent (see Appendix I and Appendix II). Each diarist was given a hard-back notebook with instructions (see Appendix IV) to put the participants' at ease; writing is an exercise that is not a natural task to most people (van Manen, 1990). Diarists were requested to document experiences, perceptions, and reflections during (or immediately after) the festival event. The following guidance for phenomenological 'protocols' or lived-experience descriptions was included (van Manen, 1990, pp.64-65):

1. You need to describe the experience as you live(d) through it. Avoid as much as possible causal explanations, generalizations, or abstract interpretations.
2. Describe the experience from the inside, as it were; almost like a state of mind: the feelings, the mood, the motions, etc.
3. Focus on a particular example or incident of the object of experience: describe specific events, an adventure, a happening, a particular experience.
4. Try to focus on an example of the experience which stands out for its vividness, or as it was the first time.
5. Attend to how the body feels, how things smell(ed), how they sound(ed), etc.
6. Avoid trying to beautify your account with fancy phrases or flowery terminology.

Diaries were distributed in batches, according to the date of the festivals being attended, typically one week in advance of departure for the event. This timing was devised to avoid sending diaries out too soon (and risk being lost) or, too close to departure (and not being packed). Having posted the first batch of diaries, a number of clarifications were needed. Additional guidance notes were provided to each of the

participants (see Appendix V). Subsequently, these points were incorporated into the hard-copy diary.

On reflection, the initial guidance had been too broad, and the later guidance provided more focus and direction related to volunteering at festivals. This included such issues as identifying experiences such as being on-shift, receiving information updates, observations of team-members, and experience of emergencies. To avoid too little data, the additional guidance suggested writing four to eight A5 pages per day. The quality of the diary content was core to this research; however, a certain quantity was also necessary for analysis purposes. Thus, to reinforce this point, the diary 'thank-you gift and prize-draw eligibility guide' (see Appendix VI) required diaries to be 'successfully completed'. This meant writing each day of the event (regardless of whether they had a shift or not), and completing a 'substantial' amount of writing about their volunteering experience. Finally, the 'eligibility guide' contained logistical details and conditions regarding the festival tickets and the draw.

### **3.5.6 Research ethics**

Four main ethical principles were considered throughout this study: whether there was 'harm to participants'; whether there was 'lack of informed consent'; whether there was an 'invasion of privacy'; and, whether 'deception' was involved (Bryman & Bell, 2007, p.133). The following explores these, detailing actions undertaken during this project.

This research project did not anticipate causing harm to participants, neither directly or indirectly, at the time of research nor afterwards, and vulnerable persons were not the subject of this research. Participants might feasibly encounter physical harm at festivals; this was not due to this project. Prior to the scoping activity, the festival policies and procedures were reviewed for compliance with local authority health and safety laws, employment laws, and general laws of public liability. Ultimately, festival organisations have responsibility for people on their festival site, not

the researcher. Other sources of harm arising from participating in interviews or diaries may have included jeopardising the career or (personal or professional) relationships of the participants due to uncensored responses. Participants were advised to anonymise their names; if they did not, the researcher would do so in the final written report. Participation was intended to be entirely anonymous throughout; this meant identifying codes and pseudonyms were assigned to respondents throughout the research (Markwell & Basche, 1998). Participation was entirely voluntarily, and this was reinforced both in the informed consent statement and at the beginning of each interview (see Appendix I and Appendix II). At the start of each conversation consent was reconfirmed. Interviewees and diarists could veto part or all responses, and could withdraw their participation entirely up to one month after their involvement.

This research did not intend to intrude into areas of private concern (Bryman & Bell, 2007), and interviews questions of a personal nature were limited to education, learning and development and professional work experience (see Appendix III). Where the respondent voluntarily offered private details, this was recorded verbatim without editing or judgement, as the subject themselves deemed this narrative pertinent. During the scoping, the festival organisation gave consent to the researcher to be present and she was identified as both a volunteer steward *and* a PhD researcher. During observations, private conversations and non-standard behaviour were both witnessed; for example, one of the volunteers was drinking during their shift. This was contrary to the volunteer 'rules' as it impaired a person's ability to perform their role. As a result, other volunteers had to cover aspects of that persons role. Where appropriate to the research, such conversations or behaviour were recorded anonymously and the information was analysed for the thesis in the same manner as all other data.

It was not intended to deceive any participant during this research, and informed consent was a key tool to defend against that. During the scoping, it was important to respect customers and individuals working at the festival, and the researcher was open and honest as to her research purpose. Observations were not

conducted secretly or covertly. Diarists were 'thanked' with £25 gift voucher for the successful completion and submission of their diary; the funding for which came from the researcher's development fund, financed by ESRC and University of Exeter. Diarists were given the option to enter a prize draw for a pair of free 2014 festival tickets on the condition of successfully completing and submitting the diary. The gift voucher and prize draw were 'thank you' gifts for people's time, and did not form any type of coercion to partake in the research, and complied with ESRC guidelines on gifts (ESRC, 2012). Finally, all research was conducted with reference to the University of Exeter's ethics policy and procedures, code of good practice in research (University of Exeter, 2014a, 2014b, 2014c), and the Economic and Social Research Council (ESRC) framework for research ethics (ESRC, 2012).

All data was treated sensitively and fairly (Bryman & Bell, 2007). Names and contact details not already in the public domain were maintained in a password-protected electronic file using a code identifier. Digital recordings of interviews (telephone or face-to-face) were backed up to a University of Exeter laptop and encrypted, and the original digital recording was deleted. The University's central server and back-ups are UK based, therefore no data transfers within or outside the EEA arose (Saunders *et al.*, 2009). The researcher separately saved all university files on a remote hard-drive again with password-protected encryption. Paper files were securely held at the researcher's home (the main place of work).

Individuals' written diaries were immediately given a code identification rather than name, the corresponding name of which was password-protected on an electronic file. These were used solely for the purposes of this research project and thesis, and any subsequent, related publications or presentations. As per the Open Access Research and Research Data Management Policy for post-graduate researchers (PGR) students at the University of Exeter from 1 October 2013, selected research data created or collected by PGRs (by the end of their degree) should be registered with the University's institutional repository. This data was embargoed for a period to

ensure privileged use of the data by the researcher. There was no obligation to store data with the ESRC.

### **3.5.7 'Validity' in qualitative research**

Assuring credibility in research findings is a foundation of good research (Saunders *et al.*, 2009). In contrast to quantitative tests of reliability ('generalisability') and validity ('external validity'), qualitative researchers consider 'trustworthiness' and 'authenticity' (Guba & Lincoln, 1994; Lincoln & Guba, 1985). In phenomenology, the quality of the research effort must be assured from start to finish. Phenomenological research is a creative process requiring flexibility, and a balance between seeking perfection and work that is 'good enough' (Smith *et al.*, 2009).

This research favours the broad principles developed by Yardley (2000). She asserts 'sensitivity to context' from the early stages, and throughout the research. In addition, she promotes 'commitment and rigour', relating to attentiveness and care to the research process and thoroughness of methods and data collection techniques. 'Transparency and coherence' demonstrate how the research was designed with a strong supporting argument. Researchers are also urged to consider 'impact and importance'; that is, whether the research product has something to say to the reader, and whether they feel there is something interesting for them to read.

Concurrently, this research acknowledged five factors suggested by Creswell (2013, p.260) to assess the quality of phenomenological studies, which are presented together with how the researcher satisfied these throughout the study (see Table 15). This table demonstrates how the researcher attained a high standard of practice and due diligence in the research process.

Table 15: Creswell's (2013) five standards to assess quality of phenomenology

<b>Creswell's standards</b>	<b>Response and how satisfied?</b>
Does the author convey an understanding of the philosophical tenets of phenomenology?	Yes. These tenets have been weaving into the narrative throughout the thesis. Also, see Section 3.4.2.
Does the author have a clear 'phenomenon' to study that is articulated in a concise way?	Yes. The phenomenon in question is that of temporary resources sharing organisational knowledge in a pulsating organisation
Does the author use procedures of data analysis in phenomenology, such as the procedures recommended by Moustakas (1994) or van Manen (1990)?	Yes. The researcher applied thematic analysis using van Manen's guidance. See Table 16.
Does the author convey the overall essence of the experience of the participants? Does the essence include a description of the experience and the context in which it occurred?	Yes. This has been incorporated into the findings chapters, which have been spread across four themes.
Is the author reflexive throughout the study?	Yes. The researcher kept a research diary from April 2013 through to February 2014; in addition, she kept two participant observation journals in the summers of 2012 and 2013, and Section 3.6 details the author's reflexivity on this research project.

Source: Creswell (2013, p.260) and Author

Assessing credibility is problematic in interpretative work due to the interactive and cooperative nature of the researcher/researched relationship and co-construction of the findings (Decrop, 2004). A number of researchers suggest 'member checks' of the interview transcript by the respondents (Colaizzi, 1978; Finlay, 2011; Lincoln & Guba, 1985; Maykut & Morehouse, 1994), and/or audits by an independent researcher to verify how explanations and meaning were derived from a complex phenomenon (Smith *et al.*, 2009; Yin, 2009).

Member checks and audits were not conducted for three reasons. First, asking participants to 'correct' their interview responses or their diary entries could engender a feeling of unease after the event, the result potentially being withdrawal of data. In selecting hermeneutic phenomenology, researchers are able to delve deep into the

multiple realities of a phenomenon and to extract personal experiences and world-views (Finlay, 2011). While not especially sensitive data, opening the results to editing might subject the output to 'social response bias' where the respondent may re-write the data in a way that reflects what they 'think' the researcher is looking for (Saunders *et al.*, 2009).

Second, hermeneutic phenomenology aims to deconstruct the perceived experience of individuals and construct an interpretation by the researcher (Gil-Rodriguez & Hefferon, 2013). The interpretation was grounded closely back to the participant's original words to privilege their voice and words (Finlay, 2011). With hermeneutic phenomenology, interpretations acknowledge the researcher's experiences and were not 'bracketed' (Moustakas, 1994); while this may influence the final interpretation, it is hoped that a 'misrepresentation' is not produced (Alvesson, 2011). While recognising these influences, it is argued that conducting credibility checks would not necessarily validate the output, but rather potentially produce a secondary interpretation of the original experience, or at least the experience as recorded. Finally, a rigorous and transparent research process was followed, which provides an audit trail of data collection methods and analysis (Maykut & Morehouse, 1994). Therefore, owing to the transparency of the approach confidence in the quality of this research has been assured through thorough documented processes and the high standards of their application.

### **3.5.8 Data analysis techniques**

*In our quest for Being, we begin with and from a pre-understanding of Being. The task is to unfold this rudimentary understanding and render explicit and thematic what is at first implicit and unthematized (Crotty, 1998, p.97)*

Ahead of any discussion on how the 'data' was analysed, it is worthwhile to address the metaphor of 'data collection'. This metaphor suggests an empiricist approach to

research, and that the 'data' is readily available and 'out there' to be collected. However, this project was constructivist, qualitative and phenomenological in nature; as such, epistemologically-speaking it recognises knowledge as being socially-constructed. In this study, 'data' comprised narratives about a phenomenon, not supposedly hard facts and figures, and the researcher interpreted multiple realities amassed from social actors. To this end, data collection could be viewed as 'mushroom picking' in which there is collecting and sorting of the raw material which then produces a 'delicious dish' according to a pre-defined recipe (Alvesson, 2011, p.68; Alvesson & Skoldberg, 2009, p.309). However, this argument ignores the reality that the term 'data collection' is widespread throughout qualitative research (Moustakas, 1994; Smith *et al.*, 2009; van Manen, 1990), and it provides a common language amongst researchers. Therefore, while recognising the positivist connotations, and having a preference for 'generating' or 'gathering' data (Finlay, 2011, p.197), the phrase 'data collection' has been used in this thesis.

In analysing the data generated, this study aims to categorise, interpret and creatively use the raw material, and such endeavour could be termed 'co-construction' (Steier, 1991) or, as Denzin and Lincoln (2011) assert, 'bricolage' or 'quilt-making'. These terms imply expert craftwork and tools being applied to raw materials to create the 'whole'. As Ellingson (2011, p.601) put it, the process of qualitative analysis should:

*...encourage researchers to wonder, target audiences, strategically select material, consider format, keep the forest and the trees, acknowledge mutual influence, make each piece count, be pragmatic, and own the process.*

At the outset of the analysis stage, it was useful to keep these words in mind, particularly focusing on 'wonder', a concept also advocated by Finlay (2011). Such ideas encourage researchers to explore their own goals for the data analysis, not least in support of other relevant methodological, theoretical, and topic-specific materials. In practical terms, once the data collection phase commenced (see Figure 5), each



interview recording was transcribed and preliminary data analysis commenced. That is, tentative themes and ideas emerged from simply listening to interviews and reflecting on prominent words, sentences, or themes. Revisiting the researcher's interview notes with their key sections highlighted later assisted with more expansive theme building.

These reflections continued through all interview and diary transcripts. Starting the analysis in this way enabled getting close to, and dwelling in, the data. Early checking and tracking of emerging data presented opportunities to interrogate specific themes in subsequent interviews, a tactic which Grbich (2007) recommends. Although researchers may feel data collection is the 'real' research, in reality the analysis stage is the most significant element of the process (Finlay, 2011). With many qualitative types of inquiry available (see Section 3.4), each one has general guidance for analysis, not hard-and-fast rules (Grbich, 2007). Indeed, in answering 'What do I do with all this *stuff*?', Ellingson (2011, p.601) advocates 'no substitute exists for wading through the interpretive process oneself, and each project holds unique opportunities and constraints'.

van Manen (1990) advises phenomenological researchers that analysis is not prescribed or rule-bound, but rather characterised by interpretation through insightful invention discovery or disclosure. Phenomenological analysis is iterative and inductive; it is non-linear, challenging, complex; and it encourages reflective engagement. van Manen (1990) also suggests that thematic analysis gives control and order to both the research and the subsequent writing process. During analysis, Heidegger's 'hermeneutic circle' urges researchers that to understand the 'part' one must also understand the 'whole', and vice versa; thus, researchers must move backwards and forwards through the data, to consider the part *and* the whole (Moran, 2000; Schmidt, 2006).

Further, during the analysis stage, van Manen (1990) specifically encourages researchers to consider 'what is this an example of?', and advises a particular

approach (see Table 16) to develop thematic aspects of the phenomenon. This research process aimed to uncover the essence of the lived world as experienced by social actors who experienced the phenomena (Creswell, 2013). Through the act of dwelling in each interview and diary transcript on a case-by-case basis, as well as researcher-identified emergent themes, a series of connected themes across the cases were clustered (Saldana, 2013).

From a practical perspective, interview audio files and interview and diary transcripts were loaded into ATLAS.ti, a software programme used to analyse qualitative data. The researcher listened to interviews while reading the transcript, or read the diary transcript. These actions were repeated on multiple occasions (per steps 1-3 of Table 16). During this exercise, data was 'coded'; that is, categorised and sorted (Bryman & Burgess, 1994) to create themes, patterns, events and actions (Coffey & Atkinson, 1996, p.32). The outcome was organised data-sets, or themes that identified what '[the text] is about and/or what it means' (Saldana, 2013, p.175). The majority of themes were developed from a bottom-up coding; however, a small number of top-down themes were established from the literature, as seen in Table 17. These were identified as being core to the aim and objectives (see Section 1.4), and were a useful starting point to commence the analysis process.

Table 16: van Manen's (1990) Thematic analysis approach

Step	Intent	Focus	Question
1	The wholistic (sic) or sententious approach	Attend to the whole text	What sententious phrase may capture the fundamental meaning or main significance of the text as a whole?
2	The selective or highlight approach	Listen or read the text several times	What statement(s) or phrase(s) seem particularly essential or revealing about the phenomenon or experience being described?
3	The detailed or line-by-line approach	Look at every single sentence or sentence cluster	What does this sentence or sentence cluster reveal about the phenomenon or experience being described?

Source: van Manen (1990, p.93)

Bottom-up coding is grounded in the text by virtue of the researcher practicing ‘NCT’, that is: ‘noticing things’; ‘collecting things’; and, ‘thinking about things’ (Frieze, 2012, p.92). This ‘in vivo’ or ‘open’ technique allowed sequences to emerge using blocks of participants’ words, or ‘quotes’ (Frieze, 2012). Typically, this was through an adaptation of the ‘block and file’ approach (Grbich, 2007, pp.32-33). In practice, within ATLAS.ti this meant open-coding segments of text (‘quotes’) with a code (an identifying word or words). Simultaneously, the researcher noted comments about the newly created code to describe why it had been created and to answer ‘what is this an example of?’. Appendix IX provides a detailed overview of the thematic analysis in practice. It exhibits the coding process for a quote [94:9] by Laura (the pseudonym for respondent R036). The purpose of demonstrating the detailed practicalities of analysis is to provide ‘transparency of process’, a core test of trustworthiness in phenomenological studies and thematic analysis (Grbich, 2007, p.92).

The final themes (see Appendix X) were created through observing this iterative theming process (noted above), and reflect the ‘structures of the experience’ (van Manen, 1990, p.79) rather than a quantifiable prevalence of occurrences. The themes emerged as representations of the phenomenon, and were presented by two linked and overlapping categories, namely: the experience of being a volunteer, and the experience of learning to be a volunteer.

Table 17: Initial top-down coding

<b>Subject area</b>	<b>Topic</b>	<b>Code</b>
<b>Knowledge Management</b>	Knowledge enablers	Team, leadership, openness
<b>Knowledge Management</b>	Knowledge orientated	Culture, infrastructure, motivational tools, management support
<b>Knowledge Management</b>	Knowledge type	Explicit, tacit
<b>Festival Studies</b>	Motivation to volunteer	Altruistic, money, experience, CV

Source: Author

The former explores examples of being engaged with knowledge management activities and applying knowledge during the participants' time as a volunteer, while the latter explores the experience of gaining knowledge to become a volunteer. With respect to being a volunteer, a strong sense of the distinctive characteristics of individuals came through which was separate from the notion of a 'typical' volunteer. Further, the sense of the individual volunteer's identity emerged through their experiences, and a sense of 'being more me' and inverting their own perceived normality. The other theme categorised under 'being', was the participants' motivation(s) to volunteer and their experience of being a volunteer. Understanding their motivation to be at the festival helped the researcher understand the motivations to engage freely (literally and figuratively) with the volunteer work, and to repeat volunteer. The language used to describe the lived experience evoked the festival environment and how it felt to be a member of that community for that person, in that particular time, place and space. Understanding who volunteers are, why they volunteer, and what roles they enacted during their volunteering facilitated an interpretation of how and why participants engaged with knowledge management activities.

The second categorisation was the experience of learning to be a volunteer. Within this theme, sub-themes emerged which explored the context of learning within the community of practice of festival volunteers, such as the organisational setting, (formal) learning structures, and the experience of situated learning at a festival. Another sub-theme emerged regarding the types and usage of knowledge; that is, the type of knowledge evident at festivals, and how they became prepared and confident to use that knowledge. This theme explored knowledge reproduction cycles, as well as any knowledge-enablers or barriers that assisted in understanding the context of knowledge activities. Connections between this categorisation can be made with the first major groups (being a volunteer).

In the following findings and analysis chapters, the multiple realities gathered from participants have been thematised and interpreted by the researcher. Representative verbatim quotes are used to ground the interpretation in the social actor's worldviews. Where an individual's words have been selected as evocative and a representative embodiment of a theme, the quote is attributed to them using their assigned pseudonym (e.g. 'Ralph'), together with the number of the primary document (e.g. 'P84'), and the number of the quote (e.g. '54'). Put together, this would be referenced as such: 'Ralph, 84:54'. The document numbers and the quotation numbers were automatically assigned during the thematic coding stage in *ATLAS.ti*. The primary document references related to either interview or diary transcript by participant can be found in Appendix XI.

### **3.6 Author's reflexivity: methods and procedures**

The following is a reflexive account. This an important element of phenomenological research process (see Section 3.4.2) that acknowledges the researcher's own lived experiences (Finlay, 2011). This account intends to be a clear, honest, and informative account to the reader of the author's own experience of the research process, and specific reflections on the interactions with individual participants and their experiences. In this manner, reflexivity aims to situate the researcher in the study and intends to contribute to the integrity and trustworthiness of the research (see Section 3.5.7). Overall, the intent is to ask, 'how have I shaped the outcome of the research?' It is thus worth acknowledging the use of a first-person narrative, which addresses the reader directly and is a notable departure in style from the non-reflexive sections. I feel justified in the inclusion of this account as this qualitative thesis adopts a hermeneutic phenomenological approach (see Section 3.4.2). Rather than attempting to completely 'bracket' myself and my worldview from the data as in empirical phenomenology, hermeneutic phenomenology proponents encourage such reflexive thoughtfulness

(Honderich, 1995; Schmidt, 2006) to take account of the effect of the researcher on what is being investigated (and vice versa).

In my reflexive account, I have clustered my words by using two categories. 'On my being a researcher', that is, how I experienced being a researcher. 'On becoming a volunteer', that is, how I experienced learning to be, and becoming, a volunteer. I have located all my reflections in this chapter, rather than weaving them throughout the thesis as I wish to privilege the participant's voices in the findings chapters, not my own. The intent of my account is to acknowledge my worldview and experience of the research process rather than being a full auto-ethnographic input into the research materials. In places, my reflexivity has resonance to the practice of doing the research, in other places to insights I gained for the analysis. In an attempt to demonstrate how my personal account links with literature and my empirical research, I have noted where my first-hand experience connects with literature or other sections of this thesis. In the first of my reflexive accounts, I explore my reasons for choosing this research topic, as well as any assumptions that I held prior to the commencement of my research.

### **3.6.1 Reflexivity: *On my being a researcher***

Prior to this PhD research, I was a HR Reward Director for a UK subsidiary of a FTSE-listed company. As a professional HR specialist, I had over 17 years of experience of engaging with all aspects of managing people. In forming my research proposal, I was reflecting upon my past career in particular the behaviours of people around me. I was particularly struck with how knowledge was managed within large organisations and the reliance on organic growth or acquisition of new talent to protect and grow knowledge stocks. Surrounding such endeavours were multiple 'talent programmes' and initiatives that manage people and their tacit knowledge along a predetermined track, with appropriate seniority, authority and rewards (Newell *et al.*, 2009). Indeed, I

have myself, at different times of my career, been labelled 'scarce skill', 'critical resource', 'high-potential' and 'leader' all of which have denoted 'something' about my past performance, current knowledge, or future prospects, which the organisation valued. These labels attempt to recognise individuals more likely to be 'high-performing'; thus, have a greater contribution to economic growth and competitive advantage (see Section 1.1).

Typically, only large organisations have the ability to offer these formal structures and processes (Hutchinson & Quintas, 2008; Newell *et al.*, 2009). Despite this, my experience is that such labels or clustering have varying success. In reality, neither performance (individual or company), motivation, nor organisational commitment is assured because of these programmes and thus both the 'talent' and its (tacit) knowledge were at risk (Purcell *et al.*, 2009). This led me to consider how smaller, temporary organisations manage knowledge when they do not benefit from longevity of employment, formal long-term talent planning, nor do they have access to similar talent and development processes (Hutchinson & Quintas, 2008). In fact, their challenge is how to prevent knowledge leakage and stop recreating new knowledge annually, as Ragsdell *et al.* (2013) put it, the 'wasteful cycles of relearning' and the possibility of organisational failure. This personal curiosity led me to the research proposal, and ultimately to this PhD research project.

During the life of the research project, I was aware of my own 'fore-understandings' or preconceptions (Smith *et al.*, 2009). These were:

- comparisons between the performance of festival organisations and large, multinational corporations.
- interviewing in a style of that of an experienced, senior HR leader, rather than an qualitative researcher.

These were important to recognise as my professional worldview was originally based on a different sector, and my experience of festivals was limited to being a customer or

volunteer (and only as part of this research project). In recognising my corporate experience and training, I acknowledged academic qualitative research required different preparation; thus, a period of 'unlearning' and 'relearning' was necessary for the purpose of this research. The consequences of not recognising and addressing these factors could be to compromise the quality and integrity of the research (see Section 3.5.7), my interpretations, and ultimately my contribution to knowledge.

As part of this research project, I attended two festivals; their pseudonyms and unique festival identifiers are 'Lynx' Festival (F022) and 'Delphinus' Festival (F008). Volunteering increased my ability to ask knowledgeable questions during interviews, and in fact, I changed the design because of my new knowledge gained during the scoping exercise (see Section 3.5.2). I possibly did not question interviewees deeply on the 'fuzzy concept' (see Sections 2.2 and 3.4) of types of knowledge being shared, although I do feel I counteracted this through designing the topic guide and diary guidelines (see Sections 3.5.4 and 3.5.5) sufficiently to avoid the pitfalls of my 'fore-understandings'.

### **3.6.2 Reflexivity: On my becoming a volunteer**

As previously noted, I volunteered at two festivals. The first festival I attended was 'Lynx' in the summer of 2012 (see Section 3.5.2), the founders of which had had a number of prior festival successes. The venue had not previously hosted a festival, only day events. The content was music and arts, with performers and artists including well-known 'names' on the festival circuit. Tickets sales were around 5,000 although actual attendees were considerably less due to the wet weather. Conversely, Delphinus Festival was established in the early 2000s and, similar to Lynx Festival, the organiser had previous festival successes. The capacity was around 20,000 festivalgoers, and it offered music, arts, comedy, and literature across the different



stages and performance areas. The benefit was that I experienced two different volunteer steward communities.

'Lynx' Festival had a small number of stewards most of whom were inexperienced, although they had 'other' work experience. The induction briefing familiarised us with one another and the tasks, and role-plays were particularly useful at embedding knowledge (see Section 5.5.2). During shifts, I was stationed with a security guard and could overhear all conversations, and this provided (unintended) insights of the flow of communications across the different resource groups (e.g. security vs stewards) (see Section 5.5.3). The stewards' headquarters (HQ) was a useful meeting point, and we found ourselves discussing how we handled customer complaints (see Section 5.5.3).

At the other extreme, we talked of customers whose festival experience and behaviours were positive, despite the weather. Therefore, HQ provided a setting conducive for informal knowledge sharing (see Sections 2.2.4, 2.2.5 and 6.5.2). I also found wearing the high-visibility ('hi-vis') jacket automatically gained you membership into 'the community' of the festival (see Section 2.2.6 and 5.1), as well as being a target for (vocal) complaints about the conditions at Lynx. The tabard enabled me to instruct people with authority, and was seemingly very powerful. I also found that my own normality was inverted, and far from being a seemingly 'professional' HR person. For instance, at one point I found myself leading a conga line in the rain late one evening with a chain of very drunk women behind me, just because these women would not move off the road when I needed them to. This was seemingly a mix of the power of the tabard and the suggestible nature of drunk people. Not having to conform to conventions gives volunteers 'freedom to act' rather than follow specified work rules, and it is fitting at festivals where people are experiencing an inversion of their normality (see Sections 2.3.1 and 4.2).

At Lynx Festival, the extreme wet weather, mud, and a high volume of thefts from customers resulted in the steward community pulling together, and a real 'blitz spirit' ensued. Environmental factors at both festivals created conversations through our common (physical) experience of the cold/wet/heat/sleep deprivation; in turn, those conversations enhanced the community spirit (see Section 2.2.6), and led to instances of knowledge sharing (see Section 2.2.5). 'Delphinus' festival had around 150 stewards, and we camped in 'crew camping' with other staff (e.g. bar staff, litter-pickers, production crew). Steward HQ was a large marquee, shared with the litter-pickers. Both the co-located camping and the HQ were environments conducive for informal knowledge sharing (see Sections 2.2.4, 2.2.5, and 6.5.2); in addition, the positioning of a white board by the entrance of the marquee was very useful for structured KS, and triggered informal knowledge sharing when discussing its content. Wearing the hi-vis tabard made me recognisable as a steward to customers and other stewards, which engendered many spontaneous conversations and opportunities for swapping 'war stories' about shifts (see Sections 2.2.5, 2.2.6, 5.2, and 5.5.3).

Reflecting on my shifts at both festivals, I was struck by how much information was not cascaded if someone did not have a walkie-talkie. There were many times when access to a walkie-talkie would have enhanced my knowledge and thus my ability to perform my role. In terms of supporting documentation, 'Lynx' provided an all-encompassing pocket-sized handbook with map and a festival programme, which in my opinion was exemplar and I referred to it throughout each shift. In contrast, 'Delphinus' did not provide a guidebook, map, overview of the steward role, or programme. This lack of supporting materials meant I could not answer many questions, and thus I looked unprepared and knowledge-less (see Sections 5.5.1, 5.5.4, and 6.2). My overall reflection is that my two stewarding experiences have been insightful and valuable to my research. They have facilitated my understanding of how it feels being part of a steward community. I recognise that my role as researcher may have both helped and

hindered my viewpoint as a volunteer; however, I do not feel it has adversely influenced the outcome of my research.

One incident happened during the research that shook me, that of the death of one of the participants: Eleanor 'Ellie' Rowe. Her sister asked me to write about her, and thus gave me verbal permission to use her real name. Through our email exchanges, I was struck with how enthusiastic Ellie was about her first stewarding experience. Ellie said she had attended festivals since she was little and was excited, as having just turned 18, the summer of 2013 was her first opportunity to steward. While chasing for her diary, I discovered from her sister that Ellie had died on the first night of the festival. This news knocked me sideways, both as a volunteer and as a researcher. Each year I hear of people dying at festivals, although this always feels a remote news story, or 'something that happens to other people'. I never met or spoke to Ellie; however, I felt a deep sense of empathy with her, and felt the tragic loss of someone so young, indeed roughly the same age as my eldest nephew. I had actually heard of the death at the time, on the radio news, while I was leisure camping with friends. It had in fact sparked a discussion about my research and about deaths at festivals, all without knowing it was one of my research participants. I was shocked at how deeply her death affected me, and I have been considering my own identity as a child, a sister, a festivalgoer, and a researcher.

For due diligence, I reflected on whether there were any ethical issues (see Section 3.5.6) with her participation in my research, and I concluded there were none, which my supervisors concurred with. What it did clarify, is that volunteering is situated in an place and space that is something greater than an informal, fun event; it is an environment of hedonistic pleasure, where people's normality is inverted and each one of us enjoys a lifestyle altered from the norm (Flinn & Frew, 2013). This may be expressed through what you do (dancing, singing), what you look like (clothing), or what you consume (food, drink, or drugs), and with these comes possible dangers (see Sections 2.3.1 and 4.2). For a steward, it means anyone might be exposed to the same

possible dangers as other festivalgoers, or having to deal with emergencies. The latter reinforced to me the importance of the stewarding (see Section 1.2), the required training (see Section 5.5), and knowledge sharing in practice (see Section 6.5). It made me particularly reflect on stewards who do get drunk or high on duty (see Section 5.3), and how their behaviours could jeopardise the quality of response for customers (see Section 5.4).

### **3.7 Summary of main points**

This chapter has explored different philosophical, methodological and approaches to research inquiry, which is an important process for researchers to undertake in order to establish the underpinnings of the research, and to demonstrate how and why the aim and objectives of the project align with the research design. In the exploration of appropriate research designs and following careful critique, this study adopted a social constructivist philosophy, a qualitative methodology, and selected the research inquiry of phenomenology, specifically hermeneutic phenomenological. These selections were made having first established the methodological approaches in extant subject areas of Knowledge Management Studies, Festival and Event Studies, and People and Organisation Studies (see Figure 1), and second, aligning with the research aim and objectives (see Section 1.4).

The early sections identified methods and methodologies that warranted further consideration in order to produce new knowledge in the subject areas and a means through which to fill a recognised gap in the understanding of knowledge management in Festival Studies literature. Despite, or perhaps because of, being dominated by positivist, quantitative research, extant festivals and events literature demands the field would benefit from further in-depth, qualitative research with a view of exploring and interpreting rich socially-constructed event experiences, including more phenomenological studies. Due to the relatively young and evolving status of this

approach, there are, as yet, no hard and fast methodological standards established, only prominent or dominant trends. As a result, this offers researchers flexibility with which to design their studies, with the appropriate epistemological and methodological justification and support.

The aim of this study requires depth to the research that can be more easily obtained through a qualitative, experiential perspective. The research also questions 'how and why?' the research phenomena happens, rather than merely 'how much?'. In turn, this further substantiates a qualitative rather than quantitative approach. Insights from volunteers' perceptions and experiences in festival contexts can be obtained more freely through qualitative research. Finally, this thesis is about the study of knowledge which is a fuzzy concept. Qualitative research enables enhanced understanding and interrogation of 'fuzzy' concepts in general and knowledge management in particular, which may otherwise be restricted through quantitative research. Qualitative research, has greater capacity to uncover complexities within such concepts.

Phenomenology was selected in preference to other types of inquiry because it far better enabled prospects for in-depth exploration of individuals' lived experiences and their subsequent interpreted worldviews of the phenomena. While other forms of inquiry would provide epistemologically-interesting and relevant output, the detailed focus on the individual and the interpretative nature of phenomenology was critical to the final selection. Phenomenology has a number of branches. Hermeneutic phenomenology aligned with the intent of this study, in its ability to allow the researcher to interpret the perceived lived experiences of the participants. Interpretative phenomenological analysis was also explored, and set aside, as its idiographic focus was too narrow, limited as it was to a very small set of cases which was inappropriate for the purposes of this research. Further, the process-led analysis of three discrete elements of the data (descriptive, linguistic, and conceptual) was judged to be beyond the needs of the aim and objectives of this thesis. In fact, hermeneutic phenomenology was regarded as more suitable for unveiling and emphasising contextual meaning,

which particularly aligned with investigating knowledge management in the context of the social-constructed world of music festivals.

After careful reflection of the available options in-depth interviews and diaries were selected to deliver material for hermeneutic phenomenology. These provided a means for drawing out rich meanings and understandings through narratives representative of individual experiences of knowledge management at festivals, and they were considered suitable for the investigation of a fuzzy concept. With a view to provide the optimum opportunity to obtain rich data, purposive sampling was used and ultimately 28 participants were recruited via social media during the summer of 2013. In-depth interviews were guided by a thoroughly developed 'topic guide', and they were conducted by telephone or Skype (video or phone call), lasting 90 minutes on average. To assist diarists, hard-copy diaries contained guidance on phenomenological writing from van Manen (1990) to maximise lived-experience descriptions. At every stage of the research process, the researcher gave due attention to ethical issues, including harm to participants, informed consent, privacy, and deception. Particular consideration was given to the use of a 'thank you' gift and a prize draw relating to the diary, and the particular requirements of the ESRC, the body that funded this research study.

This chapter set out the need for credibility in qualitative research output, and established quality would be assured by adopting the principles developed by Yardley (2000) around sensitivity of context, commitment and rigour, transparency and coherence, and impact and importance. In addition, the researcher judged the quality of the phenomenological process through the five standards of quality proffered by Creswell (2013).

The analysis stage allowed the researcher to 'dwell' in the outcomes generated by the research process and 'wonder' among the interview and diary narratives. In applying the hermeneutic circle to consider the 'whole' and the 'part' of the phenomenon, a period of moving backwards and forwards through the data to

identify themes was conducted. Insightful, non-prescriptive direction by van Manen (1990) guided the thematic analysis using *Atlas.ti*, which resulted in four iterative themes. The final section of Chapter three introduced a reflexive account by the author. Phenomenology not only encourages reflexivity, it is also considered necessary to acknowledge the researcher's influence on interpretation. These accounts consider being a researcher and being a volunteer, and situate these first-person narratives through connections to the thesis text and in literature as appropriate.

In summary therefore, in conducting a thorough examination of good or best practice for qualitative research, and in the process of demonstrating due diligence, the final selection of methods are deemed appropriate to the aim and objectives of this study. This account of methodological practice demonstrates that data of a sufficiently high standard was collected from the empirical episodes in this project. The following chapters will present the findings of the interviews and diaries. Moreover, following the thematic analysis of the data they will present discussions linked back to the literature. The three findings chapters are based on four major themes: Chapter four characterises the themes of distinctiveness of volunteers and motivation to volunteer at music festivals; whereas Chapter five explores the context of a community of practice; and finally, Chapter six is themed around knowledge, its types and environments.

## **Chapter 4 : Communities of Volunteer Practice**

This chapter explores the distinctive role and character of members of the festival volunteer community, and how, through their volunteer practice, knowledge activities are enabled. It aims to recognise the view of the participants themselves as detailed through their in-depth interview and/or personal festival diary, and is not limited to the official festival or volunteer coordinator descriptions of what a volunteer should 'be like'. In essence, the difference in these two outlooks is the difference between the factual specification for a job, and the first-hand 'insiders' perspective from social actors who have experienced volunteering. An appreciation of the distinctiveness of the volunteers will provide an insight into how communities fit together, as well as establishing the personal transitions individuals may experience during their volunteering practice or deriving the motivation to volunteer through to the volunteer experience. This findings chapter will likewise examine the reflections of participants in regard to their experience of the role, and their continuance commitment and possible repeat volunteering. Furthermore, the chapter will examine the volunteer community and personal identity within it. A deeper understanding of volunteers and their goals and needs to perform volunteering activities, may provide evidence for volunteer coordinators to support improvements in attracting suitable members to the community in the future. Accordingly, one premise of this chapter is that the effective working of communities of practice produces greater learning, and thus performance, from within the community.

Central to the argument that an effective communities of practice has significant influence on performance is that a community's performance output is grounded within the interconnected collective of like-minded people possessing 'common sense knowledge', and if the members are 'selected' more effectively, this realises the greater probability of achievement. Festival communities are temporal in nature, and do not benefit from longevity or consistency of membership. While a



number of volunteers return each year and therefore recycle their tacit knowledge, their membership (and thus knowledge) is 'dormant' until the next 'pulse' in the festival event lifecycle, which triggers their personal involvement in the festival community. The temporal nature thus necessitates a community of practice designed to expedite knowledge activities and integrate members efficiently. Therefore, to facilitate such an expedited knowledge process, an understanding of what makes members distinctive is fundamental to the success of the community.

The findings and analysis presented in this chapter address objectives one, two, and three, by exploring perceived common characteristics of volunteers, made manifest during festival volunteering, as they relate to the sharing of knowledge and success of their role and the festival. The chapter will also contribute to an appreciation of motivations for volunteering and the knowledge stocks used during the festival lifecycle. Taken together, these aspects assist with understanding knowledge management activities and augment the investigation into 'why' volunteers share knowledge in particular environments.

#### **4.1 The (a)typical festival volunteer**

Asked to describe a 'typical' volunteer at a festival, the consensus was that typical did not exist. Carol [80:32] supported this premise:

*I really don't think there is a typical volunteer, no. The only thing that everybody that I met who volunteered came with [was] enthusiasm and, you know, bright, lovely people. You know, positive, optimistic, because you know, it rains. It gets muddy. Nobody's spirits are dampened but then that's festival mentality anyway. It's not just a volunteer thing. So, yeah. There's no... There's no other descriptor that covers volunteers I don't think apart from those things, you know. A lot of enthusiasm and keenness for the music. Happy to be there, and just bright and lovely people!*

Based on the research conducted for this thesis, festivals attract volunteers from a variety of socio-economic backgrounds, spanning all ages from 18 to 80, and cover occupations ranging from student to head teachers. As Jacqui [96:12] said:

*I wouldn't be able to give you sort of age, socio-economic background, that kind of thing [laughs]. That's impossible, but it's very much these kind of people that are just 'make do and mend', good, outdoor folk.*

Nicholas [100:13] sketched a picture of an interesting fusion of people. There may not be a 'standard' volunteer; however, he felt the act of volunteering provided an opportunity to bring a variety of people together, whereas 'normal' society tended to separate them. Nicholas described a selection of the people he met:

*Someone who works for an international news agency, an ex-headmistress, some people who kind of made a living busking, and a few people who are unemployed.*

Ginny [74:31] expanded on these differences too:

*When you're looking at them, we all look completely different; there are people like me who are quite squeaky clean and strait-laced, and then you camp next to people who have got massive dreads, piercings all over their faces and tattoos, and things.*

Wendy [86:58] did not feel there was a typical volunteer; she felt that a split might be observable between those who had volunteered once, and those who were repeat volunteers. She distinguished them:

*...ones moaning about being there, even though they are there because they [shouts] volunteered to do that! [laughs] who are, sort of, your 'fly-the-night' type person.*

In addition, she identified the 'seasoned', more mature volunteer who 'loves *what they do*'. In summary, Wendy [86:58] said, '*yeah, so, I think they can vary completely, from one extreme to the other*'. Arthur [90:10] concurred with the latter description, where he described senior stewards, who were '*veterans of 30, 40, 50 festivals*' and for whom it was more of a '*way of life*'. Further, by virtue of the festival attracting a range of customers, the volunteer force similarly attracted (and perhaps mirrors) a diverse assortment of festival stewards. Such representation benefits the customer service feature of the role, in that it enabled empathy for the customer experience, and made the stewards more approachable. Carl [88:34] exemplified both the differences across volunteers, and how the festival offered a sufficiently varied content to accommodate different tastes. He said:

*There could be people having completely different festivals frankly all at one end of the site, or another all after one kind of music, all after the circus, all after the poetry, whatever. So the demographic it's...well it's fairly mixed...I mean fairly diverse group in terms of festival goers. It's not entirely white or anything.*

What was more common across the festival volunteer community was not to query what a 'typical' volunteer looked like; rather, to question what the common personal characteristics of a volunteer were. Instead of attempting to fit all volunteers into a certain 'typical' template, what might be of greater importance would be to gain consensus on those qualities that unified and represented this collective of people. Across a range of festivals, whether classed as 'big' or 'boutique', the most frequently invoked descriptors of steward volunteer differed in precise details, yet offered certain similarities. Typically, these company documents detailed logistical tasks performed by these roles, the 'what' of volunteering. Where descriptions of the person (the 'who') were available, adjectives routinely used were:

- friendly, approachable, good humour, vocal, flexible, honest and reliable (Oxfam Stewards, 2014)

- reliable (Festaff, 2014)
- hard working, motivated (Beacons Festival, 2014)
- friendly, enthusiastic, positive, happy, smiley (Green Man Festival, 2014)
- vigilant, confident, flexible, committed, and physically fit (Brownstock Festival, 2014; Y Not Festival, 2014)
- polite, friendly, outgoing, good at communicating clearly, and assertive (Greenbelt Festival, 2014)
- proactive, communicative, positive and versatile (Green Stewards, 2014)

While no consensus on a ‘typical’ volunteer was achieved there were popular or recurring themes and ideas. These have been summarised in a ‘word cloud’ (Figure 6); the source data in table-form, listed by participant, is presented in Appendix XII. The word cloud depicts the most frequently recurring words in the largest font, and demonstrates how research participants’ described volunteers’ personal traits, behaviours, and attitudes in overwhelmingly positive terms. Unlike the company documents, recurring descriptions from participants included happy, open, outgoing, friendly, approachable, and helpful.

Figure 6: Volunteers' characteristics word cloud



Source: Author

Tamsin was the only participant among this sample to share a bad festival experience, and this was reflected in her use of negative adjectives such as '*unpleasant, nasty, officious, bossy, and power-trippy*' (see Appendix XII).

Festivals' own descriptors were unsurprisingly more akin to typical company job descriptions (e.g. hard working, assertive, proactive). These organisational descriptions invoked images of 'headcount numbers' that need to be 'resourced', and do not necessarily take account of the more personal and human aspect of festival volunteers and their community. In contrast, participants' descriptions evoke a sense of the person and their belonging to a particular community. In what could be interpreted as 'softer' terms, participants also described people with non-standard words for a job description: lovely, bubbly, up-for-a-party, chatty, muck-in.

As Ed [76:31] outlined, excluding the '*odd exception*', festivals tended to attract stewards who were in a particular frame of mind. He said:

*They're up for doing that sort of work, you know. Friendly, bubbly people, who are going to sort of embrace that type of role.*

As will be explored in the next chapter, festival volunteer work can be boring and physically challenging yet, despite these conditions, volunteers tended to maintain a positive disposition mirroring the festivalgoers' attitude, and such 'perseverance' echoes findings by Wilks (2013). This attitude demonstrated that while volunteers were effectively 'working', they also become part of the festival and essentially co-construct the festival experience (Flinn & Frew, 2013). Thus, to describe volunteers in pure 'work' terms is not accurate to their function or purpose (Holmes & Smith, 2009, pp.6-7), or reflective of their typical traits and characteristics (see Section 2.4.2).

## 4.2 Personal transitions at festivals

While the festivals in this study were music festivals, rather than festivals that represent a specific cause or minority grouping, a number of participants shared how they felt ‘a lot more me’ when they attended festivals. Kelly [70:58] said she liked the ‘*idea of being allowed to be yourself a little bit more*’. The language of ‘*being allowed*’ perhaps implying the act of becoming a member of that community ‘allowed’ (possibly encouraged?) her to be ‘*freer*’. This would likewise imply that ‘normality’ did not permit her identity to reveal itself in the same manner. Kelly added [70:57]:

*People's differences are embraced a lot more. You don't have to worry about, you know, politics of the workplace so much there and those factions. Although there's a certain amount of that going on, I'm sure, but sometimes stay out of that [laughs], try not to get involved.*

Kelly [70:67] contended that she was able to be ‘*more me*’ at a festival; that is, she felt her actions were free from value-judgements and without any long-term consequences. In contrast, such action would typically be unacceptable at her ‘normal’, long-term work environment; however, stewarding was just for the weekend and free from conformity. Kelly [70:65] felt she embraced the freedom and openness of festivals, and gave a comparison with everyday life:

*If someone just started talking to you on a bus, I'd just be like, 'Go away' [laughs] but at a festival I embrace that [laughs].*

While Kelly felt free from normal constraints, there were typically repercussions for volunteers if the expected standards for stewarding were not observed; these repercussions could include losing the bond (deposit), or potentially being blacklisted from future volunteering with that organisation. Further, as will be explored later (see Section 5.1), being the ‘face’ of the festival was an integral element of being the festival’s customer services frontline. In addition, stewards and their behaviours

become part of the festival scenery and thus co-create part of the festival environment, often with the consumer. Therefore, being 'fun' or 'over-the-top' was actively encouraged at festivals to enhance the festivity; whereas, most 'normal' organisations expect level-headed behaviour. Bruce [98:29] had similar feelings to Kelly [70:65] and for a small portion of the year he could be more 'me'. He felt he was '*allowed*' to just be himself at a festival, and act how he wanted; that is, not conform to someone else's expectation of him. He hoped that being more himself was a '*nice, good person [laughs]*' and he felt his reward was making new friends. When comparing his work life to his festival life, Bruce [98:30] said:

*I'm, kind of, pretending to be something that I'm not whereas at the festival you're just, sort of, free to be who you are.*

Seemingly, the festival was a substantially different world from which festivalgoers usually lived and operated. Table 18 illustrates how a variety of participants of this study transformed during volunteering from their perceived normality to a world that included 'being silly'; as Rose (119:41) described, seeing grown men dressed as Brownie Guides. In their words, participants described their behaviours as seemingly an escape; for instance, Val (66:323) said '*you don't feel judged*', and Wendy (86:18) and Carl (120:38) describe their physical transformation through wearing silly hats and glitter respectively. Ginny (74:170) illustrated how volunteering allowed flexibility for individuals to perform their steward role 'any way you like', and Olivia (117:7) did wristband checks by '*doing dance moves which concentrated on our hands!*'

These behaviours were key contributors to festivities and thus volunteers were social actors who became co-creators of the festival (Flinn & Frew, 2013). For a short period of time, the combination of the event, place, and identity enabled individuals to suspend their everyday life, invert their own normality, and transgress their usual patterns of behaviour to adopt new rituals (Flinn & Frew, 2013; Hall & Page, 2012; Picard & Robinson, 2006).

Table 18: Examples of changed behaviour at festivals

Participants' Quotes	Source
You don't feel judged, you know, you're being silly and dancing around in the middle of a field with your friends and you're making stupid noises - nobody's looking at you funny, [laughs].	Val, 66:323
You can do it [stewarding] any way you like. I said before, with fancy dress, with crazy make-up on, whatever you want to do as long as you do it. That flexibility is there definitely.	Ginny, 74:170
I've got a really mad hat! And that was a hat that I found and lots of people were wearing hats just like it and I saw other people wearing it and I thought I want a hat like that! [laughs].	Wendy, 86:18
...six fully-grown men in Brownie uniforms appeared...	Rose, 119:41
We encouraged people to show us their wristbands by doing dance moves, which concentrated on our hands! This made the shift really enjoyable. People reacted well to our obvious happiness and enjoyment of the stewarding role.	Olivia, 117:7
...people get glittered up for the opening [shift of the festival]...	Carl, 120:38

Source: Author

The possibility of inverting or escaping normal life through the act of volunteering at a festival is similar to the experiences of attending a festival as customer (see Section 2.3.1). Further, the use of out-of-the-ordinary attire, body decorations and behaviours was a way of normalising with the community, of 'social belonging' (Wilks, 2013), by way of demonstrating their legitimate membership and conforming with the group identity (Wenger, 1998).

Ginny [74:39] felt free and unrestrained in her volunteering role, in contrast to her normal work environment, where customarily employees were confined by behaviours and standards dictated by others. Where non-standard thinking was encouraged, it was typically described as 'thinking outside the box': this metaphor suggests the majority of time employees were 'in the box'. Ginny said:

*I often hear 'management speak'; this idea of 'thinking outside the box'. I hear that a lot in meetings. Very dull. I think in all the different voluntary things I've*



*done there hasn't been a box to think outside of. There hasn't been a box, because everyone's coming with so much, and so many different backgrounds and experiences, that you're starting from scratch almost and doing things in a completely different way.*

The imagery in Ginny's account gives a sense of being without boundaries, where she relished the opportunity to reinvent herself through the very act of festival volunteering. While volunteering in isolation may not evoke that feeling, the combination of the act of volunteering, together with the freer environment of a festival, ostensibly does. In her interview, Ginny did recognise that rules existed for customers and volunteer stewards, and she noted that stewards' tasks were simple and operational in nature, with little decision-making. She concluded that there is not a single way in which to be a festival volunteer.

A selection of the research participants expressed that they actively tended to seek out roles that were dissimilar to their normal working lives, akin to the seek-escape concept (Iso-Ahola, 1980; Mannell & Iso-Ahola, 1987), and thus aimed for 'optimal experience' in their leisure (Roberts, 1999; Rojek, 1995) while enacting a prosocial behaviour (Clary *et al.*, 1998). In a similar manner, Arthur was clear that his volunteering was separate and distinct from his work life. Arthur managed people during the week and therefore he tended to avoid being a supervisor during a weekend as a festival volunteer. While volunteering he liked the '*clearly defined set of things*' he did as a volunteer, and not the '*hassle and stress*' of his normal life, Arthur [90:29] said:

*I'm volunteering my time and my labour; I'm not volunteering to have more stress and difficult decisions, and dealing with staff and stuff like that.*

Carol loved her job in normal life, yet she volunteered as a steward every year because she liked the change and the additional 'buzz'. She believed the difference was as follows [Carol, 80:40]:

*You don't have the same attitudes when you're doing your normal work, as you do when you're at a festival - I mean the festival is my holiday - even though I'm working, I'm doing shifts, that's my holiday. So, you know, you absolutely go hell for leather for those few days that you're there.*

In a similar manner, Olivia [92:33] portrayed an alternate work environment, different from her normality, which gave her license to do 'out of the ordinary' things, she said:

*...you're in the world, but you're not really in the world. You're in this little special safe zone where you can kind of do anything you want.*

This included '*always try to dress like the part as a steward*' [Olivia, 92:12], which she equated to standing out from the crowd and wearing something '*bright and exciting*' as working at a festival '*it's like a big party isn't it?*' [Olivia, 92:20]. Laura [94:21] likewise conveyed the difference in situations between '*real life*' and festival life that was '*not real life*'. She also cited wearing fancy dress and being silly at a festival was part of the festival attitude, as she said, '*people don't have their sensible hats on [laughs]*'. Similar to Kelly earlier [70:65], Laura [94:12] illustrated how people interact in an altered ways at festival events:

*If someone sat next to you on the bus and started to talk to you, it'd be a bit like 'Ooh, why are they talking to me?' [Laughs] but people just sit down at a bench at a festival, someone will come and sit next to you and just start chatting and that's normal.*

This seemingly altered life encompasses all festivalgoers, whether they were paying customers, volunteers, or other staff members, and is usually one of the motivations to attend a festival and a measure of their post-hoc satisfaction (Pine & Gilmore, 2011; Yola et al., 2012). Laura [94:62] recalled an example of a couple leaving their child asleep in their tent while they experienced the festival. While unlikely to repeat this scenario in their own home, at a festival some customers have a (false) sense of

security, often intensified due to the amount of alcohol or drugs consumed, and thus creating potentially risky situations for stewards to manage. The lowered sense of security at festivals is common; fortunately, in this instance, there was not a negative outcome for the family in Laura's example. Nicholas [100:14] recited a story of a friend who lost a wallet with £50, who was delighted when it was handed-in to Lost Property. He felt that the '*nice, carefree*' festival environment allowed festivalgoers to leave their normal lives behind, '*that's probably not what would happen in the outside world*'. This analogy of different worlds separated both the individual and their actions from 'normal life'; such 'escapism' links to the motivations to attend festivals (Pine & Gilmore, 2011; Yopal *et al.*, 2012). At the end of her diary, Amy [113:6] described this 'escapism' through a note she wrote directly to the researcher. Amy expressed how she had tried to describe her experience as fully as possible, and ended saying that the researcher should attend a festival, as Amy felt words could not replicate the true experience. She said:

*You can never understand just how beautiful it is. It truly is indescribable... a place where you can forget and nothing matters...*

During the festival, the interpersonal relationships amongst volunteers were diverse. A number of participants attended the festival alone, while others volunteered *en masse* with a group of friends. A number of respondents' detailed how they met up with the same people each year during volunteering, although they typically did not stay in contact outside of the festival event. These annual social relationships could be described as 'festival friends'. Kelly did not maintain friendships outside the festival event, as she was '*rubbish at staying in contact with people and keeping up*' [Kelly, 70:68]. That said, these 'festival friends' were clearly important because she had met so many people across the years and said they were '*about 90 percent, of the reason that I go back each year, those friends*' [Kelly, 70:72]. Tamsin similarly met up with around a dozen festival friends each year, and they have been volunteering at the same festival for a number of years. They all have children of similar ages, and do not

see each other outside of the festival. They used the festival as the time to catch up [Tamsin, 82:106]. Many volunteers attend the festival by themselves, although they do so knowing that either they will make friends at the festival, or they have already established these 'festival friends'. Olivia attended festivals by herself each year and felt 'as a steward you've always got a family there' [Olivia, 92:8].

The social relationships and the concept of festival friends engenders a sense of belonging within the volunteer community, similar to findings by Wilks (2013); as a result of this, the conditions for knowledge sharing and a positive engagement experience were also enabled (see Section 2.2.5). Further, the motivation to repeat volunteer with these festival friends assisted in retaining and recycling knowledge within the organisation. Like Olivia, Bruce [98:28] likened his festival friends to a 'big family', which he was keen to maintain and build, although did not wish to integrate with his 'normal life'. It may be interpreted that mixing the two would take away from his experience of inversion of normality, where he felt 'more me' at a festival. In his words:

*I'm not sure if I, kind of, want to spoil the sanctity of seeing these people at the festival by trying to meet them outside of that atmosphere.*

Bruce continued by saying that festivals 'allow' him to act how he wanted, and that his 'reward' was his new 'big family' of festival friends. He did not see these friends outside the festival event as they might have seen a version of Bruce that was not what he felt was 'real'. He said [98:24]:

*I think for festival-, sort of, repeat goers, it becomes a very much...it's like a big family basically. I look forward to seeing the same, sort of, people every year and the more you, sort of, see them in the environment the friendship builds and that family edge and you, kind of, you want to help them because, you know, everybody is nice to you and you want to be nice back.*

Here, Bruce described a mutually beneficial environment, where positive behaviours were enacted and replicated by others: a virtuous circle. Another example of how people met annually at a festival, and perhaps maintained (infrequent) contact was through the social media during the year, particularly in the run up pre-event [Laura, 94:11]. The virtual community was both a way in which first-time volunteers could acquaint themselves with the community, and the tie to the community network throughout the intervening months between annual events. On the first day of the festival, Rose related how she and her friends were talking to their 'tent neighbours', and this group increased in size until there were '*bloomin' loads of us, but we were having an absolute whale of a time*' [Rose, 119:6].

Rose noted that the ability to make friends was heightened while being a 'member of staff'. Rose captured her engagement as a member of the community, and the importance that she felt and ascribed to her role. Rose's experience illuminated the strength of community that she felt, and the unifying nature of stewarding. In her diary [Rose, 119:8], she brought to life the '*bliss*' she felt when she '*gets lost in the atmosphere*' of the festival:

*It didn't matter at all that I was with two people I had only known for about 2 days. It just added to the whole festival experience.*

Rose believed the act of volunteering '*allows you to meet some of the friendliest people*' [Rose, 119:21]. She described how they invited several people to join them to drink and chat outside their tent, who they had met earlier while lost upon arrival at the festival. People from the tents around them, and their shift supervisors, soon joined Rose and friends. This demonstrated the ease with which volunteers found new friends, and because of the shared purpose of stewarding, it prompted a combined sense of belonging and purpose within the community. The steward-only camping reinforced this social act, thus the community was physically surrounding each individual's place and space. Carl had been stewarding for many years and managed

to attend a number of festivals each summer as he was not in full-time, paid employment any longer. His diary description [Carl, 120:2] of his arrival was akin to a ritual, which marks his re-joining the community each year:

*Arrival was marked by greeting and hugging the 'Horologium-family' of stewards we'd previously worked with. It's part of the fun to meet old friends and make new ones – the stewarding experience is quite intense and pretty sociable and I do enjoy it.*

#### **4.3 Motivation to participate**

Individuals have their own personal motivation for volunteering (Clary *et al.*, 1992; Schlenker *et al.*, 2012). It would seem the prime motivation to volunteer at music festivals was free entrance to the event. In return for entrance, volunteers were expected to 'work' a predetermined number of hours' each shift, and commit to three or four shifts before, during or after the event. However, entrance was not the sole driver and may be combined with others motivations, such as being altruistic (doing something good for other people by donating their time); gaining a new and different experience; meeting new people and developing new networks; or, as a learning experience that might bolster an individual's employability. Across UK festivals, at the time of research, there were different routes through which to volunteer. These included through the festival directly, or through a volunteer coordinating organisation.

Volunteer coordinating organisations were usually paid the minimum wage per volunteer by the festival for specific resources; that is, stewards, or perhaps litter-pickers. These professional coordinators characteristically fell into two categories: first, charitable organisations that used the income from volunteer services as charitable revenue; and second, profit-making organisations. Volunteers gave their time to these organisations freely regardless of whether they worked for a charity or profit-making organisation. In most cases, volunteers paid a refundable bond (see Section 3.5.3).

These bonds were refunded when the volunteer completed their allocated shifts, and abided by the festival and stewarding rules and regulations.

Volunteer coordinating organisations capitalised on providing services to numerous events throughout the festival season, and on a recurring annual basis. As such, they may have had more advanced processes, and possibly offered more comprehensive volunteer training than festival organisations. However, it should not be concluded that festivals that managed their own volunteers did not offer these services to volunteers, as they did. The difference typically was the investment in the size and scale of the operations.

Table 19 details a collection of responses from participants in relation to their motivation to volunteer. The reasons included the altruistic, entertainment, financial, and the social aspects of volunteering and are were somewhat similar to those found by Yolal *et al.* (2012). Therefore, it may be concluded that these findings suggest the motivation to volunteer at music festivals is similar, and in some cases intrinsically linked, to the motivation to attend a festival. Further, it is clear from these findings that many of the respondents were motivated to volunteer initially owing to the (prohibitive) cost of the ticket. However, once they started volunteering at festivals several stated they were unlikely to pay for a festival ticket again, and would return as a volunteer due to the experience of volunteering itself. This might suggest that a primary motivation has the potential to become an ancillary motivation in future years, based on the quality of the experience.

Olivia said that since she first volunteered she had never paid for a festival ticket, because '*there's just no point*' [Olivia, 92:6]. Whether this demonstrated return volunteers were motivated by economics or a desire to perform prosocial behaviour was unclear (Clary *et al.*, 1998); it was, perhaps, a mixture of both. A number of the participants also classed their time volunteering as an activity different from both work and attending a festival.

Table 19: Responses to the primary motivation to volunteer

Response	Reason(s)	Respondent
I'd like to say that I've kind of matured beyond the person that goes to a music festival, volunteers just to get in.	Altruistic	Victor, 72:16
...because I'm skint. I'm a single parent.	Cost of ticket	Tamsin, 82:3
Probably the music I think [laughs] being purely selfish I suppose from ... it was, it was a good way of seeing a lot of music all at once.	Music content	Ed, 76:17
It's the music. It's the main thing for me, it's the music. Not because I want to go and volunteer at a festival. It is the music.	Music content	Carol, 80:42
There is no way I could afford to go to all of these festivals but it gives me an opportunity to go to the festivals.	Cost of ticket	Wendy, 86:21
Oh well, it's... partly it's an expensive ticket and I'm not earning a lot of money at the moment...	Cost of ticket	Carl, 88:41
Music has always been a big part of my life, but I'd never really been to festivals because I was a little bit ... if I'm being honest I was always a little unsure [pause].	Music content	Arthur, 90:8
I decided to steward again this time because my friends were, and also to save money	Social Cost of ticket	Debbie, 123:11

Source: Author

Tamsin said she got bored easily and that she would not opt to go to a festival unless she was volunteering, as she needed '*something else to do as well*' [Tamsin, 82:4]. Ed called festival volunteering a '*structured holiday*' [Ed, 76:44]. Likewise, Carol [80:41] also said the festival was her holiday. Conceptualising the festival experience as a holiday is akin to suspending normal life during periods of leisure or tourism (Iso-Ahola, 1983; Mannell & Iso-Ahola, 1987) and seeking optimal human experience (Csikszentmihalyi, 1990, 2002). The feeling of 'festival as holiday' gave the impression that volunteers felt like the festival was doing *them* a favour in 'allowing' them to go to the festival - and it was perhaps this mindset that encouraged volunteers to attend (and indeed return) influenced by their perceived benefits at an individual level, similar to 'vacation-minded' tourists (Brown & Morrison, 2003). The sense that being a volunteer was for the benefit of the individual, perhaps more than the organisation, was a



recurring one and supports the motivational functions served by volunteering (Clary *et al.*, 1998) most notably: value; understanding; and, enhancement. This echoes findings by Caldarella *et al.* (2010) and Clary and Snyder (1999). Val captured her feelings after finishing her shifts, and although she was working for 'free', in a responsible steward role and giving a total of 24 hours of her festival time, she clearly felt that she had the better end of the bargain. She suggested that *she* was being rewarded, which motivated her to volunteer each year [Val, 66:441], and in her diary, Val said:

*Even though I'd done my three eight-hour shifts like everyone else, I kind of felt like I'd cheated a bit because although slow and quiet, the shifts I did were easy and now I had the whole festival to myself! It felt crazy! [Val, 106:10].*

In a similar vein, a few of the respondents said they felt 'smug' being a volunteer, which resonated with the self-interest versus altruism debate of volunteering (Wearing & McGehee, 2013). Val cited feeling smug twice [Val, 66:456, 66:523] in relation to her privileged access back stage, and had a sense of satisfaction at having a status higher than a fee-paying customer. These benefits seemingly provided great satisfaction to stewards, despite sacrificing their time as free labour for the festival organisation; such satisfaction might reasonably be converted into motivations and a continuance commitment to repeat volunteering in future years (Bang *et al.*, 2009). This point is supported by Kelly, who shared how she enjoyed customers praising stewards for being 'awesome' in giving up their time, which made her feel special [Kelly, 70:70]. She said [Kelly, 70:69]:

*I love the smugness of, you know, feeling that I'm doing this work and, you know, I'm giving something back because while it's certainly not the reason I started out doing volunteering, it's one of the reasons that I go back to it really.*

A long-term volunteer, Carl was representative of a small number of participants who did not particularly care whether they saw any, or not much, of the festival content. In a discussion with friend, they concurred that the music was not the motivation to

volunteer, but that the festival experience was enhanced by volunteering [Carl, 120:5]. Tamsin [82:177] supported this view:

*I think I am probably quite unusual in the fact that if I was given a free ticket to the 'Leo Festival', I'd still rather steward... because I... I like to be occupied, and I also like the 'Leo Festival' so it's an ideal combination for me.*

A number of respondents said their 'off time' while volunteering is more 'productive' as they have less free time. In essence, their experience was very different from a fee-payer festivalgoer and their experience of the festival itself was more 'condensed' [Olivia, 92:5]. In contrast to those who described stewarding at festivals as a holiday, Olivia [92:9] could not adequately describe 'what' her festival experience meant to her. She felt that describing her experience as work did not fit, as she was not being paid. However, it was also not a holiday as there was '*too much mud!*', although she did use holiday entitlement from paid employment to attend a festival. However, to attend a festival and 'just' see and hear music was a '*waste of time*'. Olivia said [92:42]:

*As a person who goes to a festival as a punter, you're just, you know, in a little tiny, tiny bubble. Whereas if you're stewarding, you're the whole festival.*

Therefore, as Olivia needed to feel her holiday entitlement was used productively she stewarded and had fun experiencing the 'whole festival'; furthermore, she said when stewarding '*you're*' the whole festival. This possessive language suggests active ownership of the proceedings and creating one's own immersive experience; something of an 'escapist' experience perhaps (Pine & Gilmore, 2011). Jacqui was another respondent who, while enjoying festivals, felt that 'just' going to a festival for the content was a waste of time, and that she would rather be doing 'something'; and volunteering suited that, saying, '*if I was there as a punter I might even get bored. It gives me something to do*' [Jacqui, 96:34].

A number of the participants were clear in their altruistic motivation to support charities, a frequent reason for volunteering (Caldarella *et al.*, 2010; Clary & Snyder, 1999; Clary *et al.*, 1998). In working through, and with a charity, to provide themselves as free resources, it was a volunteer's act of charitable 'donation'. Victor felt donating his time for a charity was a more worthwhile way of going to a festival [Victor, 72:13], and he said that it was recently the prime reason to attend a festival [Victor, 72:18]. Likewise, Ed felt it was an advantage to contribute to a good cause through stewarding [Ed, 76:21], Laura said festival volunteering allowed her to feel '*a bit less guilty*' about being unable to donate money to charity [Laura, 94:8], and Ginny could not afford to donate money to charity. Thus, the act of volunteering substituted as monetary donations. Ginny [74:26] said, '*working for them in this way is another way of giving to them*' and this was her motivating factor to volunteer. Wendy [86:69] was of the same motivation, she said:

*[The charity] are effectively getting my wages, but I just think it is for a good cause and therefore it is my little donation, without having to spend any money on doing it, if you see what I mean?*

Interestingly, this contradicted what she said at the beginning of her interview. Wendy said her first motivation to volunteer in 2005/6 was the music content; however, with more than eight years and multiple festivals experience, her perceived motivation had changed through her repeat volunteering. She had clearly reassessed her motivation to volunteer, and now said she would not volunteer her time for an organisation that was purely making profit from her in-kind donation [Wendy, 86:135]. During her festival steward work, Eve heard an interview on the festival's radio with one of the volunteer coordinators' leaders [Eve, 110:4]. The interviewer had asked about the volunteers 'who volunteered for a free ticket'. Eve's reaction to hearing this was note-worthy, as she felt volunteers' main motivation was altruistic, and was insulted by the suggestion that it was about free entry. However, she recognised that free entry was also a key factor for some volunteers.

The volunteer coordinators engender that feeling of being 'special' and different from fee-paying festivalgoers. Most festivals offer separate crew camping for people working at the festival and in particular larger volunteer coordinating companies have their own exclusive fields. This environment stimulated the feeling of community, and alleviated many concerns for personal safety and security of belongings, especially among the large number of 'solo' volunteers. Carl had attended festivals since the 1980s, and recalled one of the larger festivals being renowned for being '*pretty out of control*' in the nineties, with '*shootings and pimps and prostitutes and drug dealers*'. However, upon returning in the 'noughties' through a volunteer coordinating company he said it felt a nicer atmosphere and more organised, secure and comfortable [Carl, 86:16]. Carl felt his experiences were illustrative of the changing nature of music festivals in Britain since the 1990s, and the increase in volunteer stewards and their formalised organisation.

Arthur [90:9] stated that he enjoyed volunteering at festivals as he enjoyed the festival itself; it was something '*a little different*' from his peers and overall he enjoyed the volunteer experience, even at 3am in the cold and rain. Arthur [90:9] described his first volunteering experience:

*I think my 40th birthday was just on the horizon, so I thought it was one of the kind of things that I could tick-off then – to have been to 'Horologium Festival'!*

Arthur felt that volunteering had become a habit: '*It's kind of become a part of 'what I do*' [Arthur, 90:52]. Thus, volunteering may have started as a one-off activity, yet that pursuit had now transformed for Arthur in its meaning to his identity and through the (positive) experiences. He viewed volunteering as an integral element of his own leisure behaviour and experience, thus reflected the complexity of experiencing leisure while assisting others in their leisure (Lockstone-Binney *et al.*, 2010). In addition, Arthur felt it enhanced his personal identity and offered personal fulfilment (Stebbins, 1982, 1992). Laura also felt she gained a '*very different sets of experiences*' [Laura, 94:51]

from volunteering at festivals. Moreover, Bruce felt attending festivals as a volunteer gave him a better purpose, or in his words, greater 'agency' and kept him '*on the straight and narrow [laughs]*' [Bruce, 98:13]. Related to this, a number of the respondents felt that the act of volunteering was useful for their CV and for future employability [Val, 66:297; Kelly, 70:119; Ralph, 84:13], particularly where they may gain supervisory experience [Arthur, 90:28]. These examples suggest participants were satisfied with their volunteering experience, as they benefitted from personal growth and skills development, which may enhance their career or lives in general (Clary *et al.*, 1998; Wearing, 2001; Wearing & McGehee, 2013).

Nicholas advocated a difference in attitude between volunteering and his 'normal' work, possibly explained by the level of personal choice and motivation for either activity. '*I think doing voluntary work is quite empowering because you are choosing to do it*' [Nicholas, 100:42]. Although everyday work might be a choice, most people work for money, therefore in reality how much choice was exercised could be debated. Therefore, choosing to volunteer, and particularly for no financial reward, felt a freer choice to Nicholas. Many of the respondents have spoken of their desire and choice to volunteer at a festival, because they attach meaning to that festival, or to the act of volunteering, or both. It was of note that many of them attended without knowing other people, and felt comfortable in the knowledge that they might meet like-minded people within that festival volunteer community [for instance Kelly, 70:12; Val, 66:305]. Ginny's decision to volunteer was not influenced by her friends' lack of interest in volunteering. The social aspect of volunteering was a motivating factor for many (Holmes & Smith, 2009; Holt & Cornelissen, 2014; Wilks, 2013), exemplified by Ginny who felt she was part of a 'network' [Ginny, 74:13], as did Ed, Ralph, Wendy, and Carl [Ed, 76:25; Ralph, 84:12; Wendy, 88:16; Carl, 88:44].

Where the motivation to volunteer was deemed to be solely due to financial reasons (i.e. a free ticket) this might explain why particular people only volunteer once, where greater meaning was attached to the festival experience than the volunteering

experience. Anecdotally, this study's respondents have suggested 'one-timers' were not engaged and thus did not perform 'as required' while on shift, if indeed they showed up to shift at all. In addition, engaged (and usually repeat) volunteers had a low-level of respect for disengaged volunteers whose motivation was viewed as one-track and thus they were not fully engaged with the volunteering job. Olivia felt that the split of people engaged with their volunteer role is around 60:40, with 40% just interested in a free ticket, while the 60% were keen to help and put a lot of effort in [Olivia, 92:27]. Kelly felt that she could tell the people who would only volunteer once, and were doing so only because the fee-paying tickets sold out. She said they did not want to work nor did they speak to other volunteers while on shift. They damped the morale of those on shift, although that could have a positive side, as the engaged volunteers (which was most of them) asserted peer pressure to ensure the low performers started to pull their weight [Kelly, 70:127]. In her interview, Kelly questioned the understanding of these people and what they signing up to: '*What... did you expect... that we were going to be doing here...?*' [Kelly, 70:123]. Kelly surmised:

*It was their last festival option as being able to get into that festival and to see that particular band, that they had no other way of seeing, and I think those people stand out because they try... It just seems obvious that that's why they're there, without necessarily having said it [Kelly, 70:122].*

While a totally accurate understanding of individuals' reasons to volunteer may not be revealed (Lockstone-Binney et al., 2010), consensus would suggest that for successful volunteer experiences, volunteers must attach meaning to both the festival experience and the volunteer experience. Where volunteers attach meaning only to the festival, they would seem to be less likely to demonstrate commitment to volunteering, and thus perform at a lower standard, if at all. It has already been established that encouraging commitment through repeat volunteering (Slaughter, 2002) reduces repeat learning (Bang et al., 2009; Ragsdell et al., 2013) thus improving knowledge sharing and expanding knowledge stocks through the virtuous knowledge spiral (Nonaka &

Takeuchi, 1995). However, filtering out volunteers who only register for festival access is complex due to the lack of rigour in recruitment processes to achieve person-situation fit (Clary *et al.*, 1998).

#### 4.4 'Boredom and suffering'

*There's nothing quite like a festival for having trench foot and sunburn! [Laughs]  
[Ginny, 74:113].*

The usual experience of a festival steward included overnight shifts, being intensively bored, having a low skill requirement, and working with people one does not know or even like. In addition, volunteers characteristically perform their duties against a backdrop of mud, rain, wind, midges, sun, and/or dust. This study's respondents provided many examples of the tedious nature of their shifts with (seemingly) nothing or little to do, although this did not cancel out the satisfaction of their motivation to volunteer. This suggested volunteers had a great festival event despite (or because of) working 3-4 shifts being bored and suffering, and most indicated they would commit to repeat volunteering following a positive experience. Therefore, it may be argued that satisfying their original motivation to volunteer has a greater weighting than any negatives of the actual volunteering experience itself. Shifts were particularly dull with repetitious tasks of opening gates, or asking people to show wristbands, although they recognised their role was also critical in case of an emergency [Kelly, 70:114].

Volunteers dealt with drunk customers falling over and hurting themselves [Val, 66:375], or who became verbally aggressive, '*Morris Men can be quite arsey when they're drunk*' [Tamsin 82:32], or indeed encountered physically threatening situations, '*he picked me up by the shoulders and threw me to one side*' [Ginny, 74:149]. A number of volunteers discussed the atypical and spontaneous activities they enacted to alleviate boredom during their shift, often quite 'out of character' (or is it

'more me'?). These potentially had a dual purpose of entertaining the customers through an embodied representation of festivity, and fulfilling customer service needs.

As previously mentioned (see Section 1.2), the main purpose of volunteer stewards concerned customer service, and on rare occasions, health, safety, and well-being, particularly during emergencies. Ed described a distressing situation where a paying festivalgoer died in his tent and he was the steward who alerted the emergency services [Ed 78:5]. This situation reinforced the need for volunteers to follow stewarding standards, which were to remain sober and be alert on shift despite being mainly dull and mundane. While Ed had heard about such situations, he never imagined he would be faced with it, despite being trained for those circumstances. Ed [78:6] described that moment:

*Having it suddenly drop onto my ... in front of me was quite, was quite a surprise, it was quite a shock, 'shit, what do I do now?' And then at some point you know I snapped, I went 'right. Do this' and then just sort of, just the training effectively just kicked in and, and I went through with it and once you've gone through it, you're like 'right'... [exhales].*

Ed's experience reinforced the need for training, irrespective of the (low) chance of an emergency. From a personal perspective Carol said stewarding can be '*physically uncomfortable*' [Carol 80:58], and being on ones feet for hours '*you tend to hobble back to my tent at the end of the shift*' [Arthur, 90:12]. Imogen detailed the need for physical stamina in her description of getting to and from her shift location: '*blimey, it's a long way, a good 40 min walk and that's with no people here yet*' [Imogen, 108:14]. Overnight shifts can leave stewards '*freezing and starving*' and wishing for their beds [Eve, 110:16]. Festivals during the British summer will be unpredictable with rain, sun or midges creating issues; Jacqui recalled [96:31] '*being eaten alive by midges*' and Melissa [111:13] concurred that '*throughout this shift, I was eaten alive by midgies [sic]. I had over a hundred bites on counting afterwards*'. Volunteer leaders pre-warn



volunteers of the environmental factors, although that was of little comfort for those who ignored the warnings. While these incidents were unpleasant, volunteers knowingly return, and overall they perceived their experiences as generally positive.

Other basic needs, such as the (lack of) availability of reasonably priced food and transport arrangements, can become issues. Melissa, dedicated roughly a third of her diary to the transportation woes she and her friends experienced getting home. While many of these issues are beyond the control of festival coordinators, they impact experience of a festival. Hence, the result may influence future continuance commitment and enactment of repeat volunteering. Amy was typical of a well-prepared volunteer. She recognised that an overnight shift was going to be uncomfortable, and prepared herself as best she could. Despite her preparations, she did not have enough sleep prior to the shift, as she had attended the festival all day, partying and drinking, and therefore suffered with tiredness and the cold throughout her shift [Amy, 113:3]. Many volunteers spent part of the daytime sleeping in preparation for, or because of, a night shift [Ralph, 114:10]. This resulted in missing festival content, although reinforced how seriously the volunteers took their preparation, and their personal well-being.

One of the clear downsides of volunteering was the potential clash between shift times and the actual festival content, e.g. music or other performances. Soon after arriving, Rose discovered that her shifts clashed with a particular band she wanted to see. However, this is a well-known and advertised fact of volunteering at music festivals, which was highlighted during the recruitment process. Most volunteers adopt a flexible and pragmatic view, as exemplified by Rose [119:17]. When non-shift time allowed, Rose spoke with energy about seeing one of her favourite bands. This was immediately prior to her first shift, and therefore resulted in her starting that shift 'slightly sweaty'. Rose [119:33] said: *'we left the arena dripping with sweat and exhausted; not quite ready to start our 8 hour shift'*.

Due to poor communications and logistics prior to the festival, and upon arrival, Debbie felt disappointed with her experience, which demonstrated the need to manage volunteer expectations more effectively. *'I would have to say stewarding this year was a shambles'* [Debbie, 123:5]. Likewise, good leadership was a key factor for a good experience. Tamsin described how a VIP-guest had openly taken cocaine, and rather than dealing with the situation, the festival leaders were preoccupied by *'their'* festival being ruined. As a result, Tamsin lost respect for those leaders, and she became disengaged with the festival organisation itself. In her interview, Tamsin [82:153] was passionate about how she felt in that moment, and seemingly spoke directly to the festival owners in her description of her experience:

*Oh for fuck's sake, get a grip. What do you expect? Deal with it. It's not the end of the world. And actually, you... you create this, by this sense of making the artists feel this sense of massive self-importance.*

What was clear from these accounts was that volunteering at music festivals is physical work. Wilks (2013) recognised the 'perseverance' required during volunteering, and other literature acknowledges the variety within these roles (Holmes & Smith, 2009), and their status as generalists, or 'non-core' (Holmes & Smith, 2009; Lynch, 2000). However, participants in this research highlighted the nature of their roles also encompasses elements of danger or risk to customers or themselves, or that they may be pivotal in communicating during an emergency. Extant literature seemingly neglects to reflect this critical purpose of the role, perhaps because it is a rare occurrence.

#### **4.5 'I'll be back!'**

*It poured with rain, it was so muddy but right in the middle of it I said to him [the volunteer coordinator], 'right, can I come back next year'? [Carol, 80:11].*

These previous examples of negative, or at least not positive, experiences do not give the impression of bad out-weighting the good, and many stewards bounce-back each year as repeat volunteers. Their personal sense of engagement and personal satisfaction during the event was evident from their own narratives. Val and her friend were noted as having performed well on their first shift, and she said, *'we were like, 'we're going to turn up now early for every shift so that they're pleased with us''* [Val 66:452], demonstrating the power of simple feedback to encourage continued future performance. Ginny described the innate sense of satisfaction of calming down crying festivalgoers [74:171], who may have lost their tent yet a quick chat and a cup of tea, customers were happier and 'had a plan of action'. She said:

*That's quite satisfying. In your small way, you helped them; you've helped them with a smile, you've engaged in their festival experience and ... you know, made it a bit shinier in some way. Even though they're not really happy about that. Poor people. I do feel for them.*

When festivals open their doors to the fee-paying festivalgoers, the stewards can play an integral part to setting the stage for the weekend's festivities: *'you kind of start performing and you keep performing'* [Carl 88:53]. Their customer service role added meaning to the festival, and created carnivalesque feelings for others (Flinn & Frew, 2013). Carl [88:30] commented:

*We welcome them, and we cheer them up and we say, 'Oh two more steps and you're in the festival, welcome! Yes! Hurray! You've got to the festival. Well done you're in 'Horologium Festival' now; it's all going to be great.' They smile and they brighten up, and they're happy with us, almost embrace us.*

Likewise, the festival owner herself informed Tamsin and her colleagues how important their volunteer role was. Tamsin recalled her words [82:35]:

*...because you're there, everyone's going to have a fab time, because of you. Because you guys ARE the crew and you're so awesomely special and fantastic.*

Olivia [92:27] described her delight at being part of a crew that included volunteers who were doing 'cartwheels in front of people to make them happy', and she felt that she's actually being paid (the price of a festival ticket), rather than working for free. She reflected:

*When I go to a festival I plan to work as hard as I would at my job because like I am working, I'm being paid £175 for a weekend and I'm just doing 18 hours of work. It's quite a bargain really [laughs].*

Although a selection of people turned up for their shift hung-over or drunk, these were in the minority, and Laura was firm in her belief that most people were like her, and 'we do our job and we'll have a good time while we do it' [Laura, 94:38]. Overall, despite any hardships, the experience was usually a good one: 'Truly amazing' [Rose, 119:42], 'I love it!' [Debbie, 123:9], 'pretty amazing frankly' [Carl 88:52], 'wonderful, magical thing' [Tamsin, 82:72], 'I had the absolute best time' [Kelly, 70:15].

#### **4.6 Volunteer community and identity**

The very experience of volunteering can enhance the feeling of belonging to the community and augment personal engagement with festival operations as a whole, where individuals felt like an important cog in the whole mechanism. For some, there was a sense of doing something important for the 'greater good' of the festival. While for others, there was the excitement of seeing 'behind the wizard's curtain'. Rose described the benefit of accessing the '*hidden and empty*' walkways [Rose, 119:2] and the '*hot, private, and bright*' showers [Rose, 119:3]. Being very sociable, Rose befriended volunteers and paid security alike, and used her security contacts to side-

step the 'no alcohol' rule in the arena. This strengthened Rose's feeling of being 'part of it', and having privileged access to the festival: it made her experience different from the customers [Rose, 119:40].

Volunteers felt like they 'knew' something that the paying-customers did not, or were part of an exclusive club. Tamsin [82:68] was particularly enthusiastic about one small festival she attended and how the festival leader actively engaged the volunteers as part of the festival, and created what Tamsin described as a 'being'. 'Being' suggests an organic, living, and thriving close-knit structure (Brown & Duguid, 2002), with its own heartbeat and rhythm; thus, displaying characteristics of an 'alive' community where colleagues got to know one-another rapidly (Wenger *et al.*, 2002). The characteristics of such a community facilitate improved knowledge activities, that is a community of practice (Lave & Wenger, 1991), where often the processes and practices of knowledge sharing are unseen by members as they occur more naturally due to the nature of the organisation (Stadler *et al.*, 2014). Tamsin [82:68] described how it felt to belong to this 'being':

*You're not just a volunteer, you're not just stewarding; she's created the crew... which is... it's... which is like a being in its own right. So if there's ... there's the 'Equuleus Festival' and also there's the 'Equuleus Festival' crew, and she sells it at the festival as very much, this is... this is a... this is part of the festival... They are a fundamental part of the festival, which is massively clever. I'm really impressed.*

Volunteers benefitted from seeing the 'bigger picture' of the festival's overall intended meaning [Victor, 72:25], as well as the huge amount of effort and other resources it took to stage such an event [Ginny, 74:191; Carl, 88:99]. Attending a festival as a volunteer (versus as a customer) resulted in a different experience. Volunteers were central to the delivery of the event (Hanlon, 2003), and, when combined with the other 'layers' of the pulsating organisation, they were integral to internal festival operations

(Holmes, 2008; Lockstone *et al.*, 2010; Schlenker *et al.*, 2012). It is usual that customers have little or no line of sight to any of these activities:

*You never see all the organisation that goes into it, the fact that they've been setting up since two weeks ago and ... then you leave on the Monday and you leave all the rubbish behind [laughs] on the campsite and you don't think about how it exists outside of those three days when you're there [Laura, 94:9].*

Jacqui [96:10] felt a real sense of belonging, that she was '*really part of something*' during volunteering. She felt that customers only get to see part of it, that which is 'laid on' for them, not the whole. They only really got a 'taste' of the true festival, whereas she felt the crew got to see the whole festival, '*peeking behind the scenes*'. This was a good analogy of having privileged access, similar to seeing behind the curtain in the film 'Wizard of Oz', and thus appreciating how the operations of the outward event were being controlled and activated. In a comparable way, Nicholas [100:43] described the virtuous circle of volunteering which made him happy. That happiness reinforced his satisfaction from his act of volunteering. He explained:

*But I think it's being part of things, it's...it's...there's a kind of... when you've gone and got like that happy atmosphere, it's nice to feel kind of more part of it.*

An integral part of being a member of a community was through the rituals and rites that often prevail. Through complying with a certain way of dressing or speaking, having similar artefacts, or simply assimilating with 'how things happen here', identified that individuals belonged to a specific community (see Table 20). Small actions within a community informed legitimate members of the culture of that organisation, to which they soon subscribed and assimilated. A number of stewards mentioned the importance of tea, flasks, and even the humble mug during shifts.

Table 20: Examples of rituals and artefacts

<b>Comment</b>	<b>Type</b>	<b>Respondent</b>
...you have to wear your 'Norma & Co.' hi-vis, so everyone's in a uniform.	Artefact	Val, 66:482
...we have nice showers, which are generally warm. A good caterer. Big mess tent. We've probably got more space than most people to move around in.	Privileges	Ginny, 74:176
It is much better to camp in the stewards' enclosure! Because the loos don't get quite so much use! [laughs].	Privileges	Carol, 80:96
...you get a really cool wristband, you get the t-shirt, and you feel part of it.	Artefacts	Tamsin, 82:111
...we're meant to be the envy of all our friends because we've got a nicer field with nicer showers and nicer placing, security... everything. No squalor.	Privileges	Carl, 88:113
...you are in a kind of a uniform that is tabard with I.D. badges and all that stuff. Helps you feel part of it.	Artefacts	Arthur, 90:23
We would have had a special wristband that said, you know, 'I'm special'.	Artefacts	Olivia, 92:22
...no queue for the showers [laughs], getting meal vouchers and phone chargers and stuff that makes it easier to enjoy yourself.	Privileges	Laura, 94:7
...the most popular advice you will get from the more experienced volunteer is bring a mug to shifts.	Ritual Artefacts	Eve, 110:12
...you have to have a mug.	Artefacts	Wendy, 86:82

Source: Author

These simple privileges, rituals and artefacts grant legitimacy to members, and assign a sense of belonging within that community (Lave & Wenger, 1991). This is created through a participation in the community, manifested through possession of a mug, tabard, or lanyard, or being included in crew camping. Arthur suggested creating a fun working atmosphere for a shift team was achieved in small yet significant ways, such as communicating the 'tea man' was making his rounds, or sending round bacon rolls [Arthur, 90:41]. Steward tabards, hi-vis jackets, or t-shirts created a uniform of sorts, which could be a unifying aesthetic that gave a sense of belonging to the community.

These rites, rituals, and artefacts distinguished the volunteer community from the rest of the (festival) crowd. As Jacqui [96:28] illustrated:

*It's about feeling part of something which is really important, you know. So, it wasn't quite uniform but it was so, yeah, 'I'm special', 'I'm a volunteer, look at me'.*

Amy [113:5] felt the privileges of volunteering (e.g., camping, showers, toilets, discounted food) were a major motivator to volunteer, as well as making her experience very enjoyable. Eve's [110:5] description of these privileges (e.g., showers, meal ticket, secure camping) was perhaps a 'rose-tinted', although clearly she felt she had special advantage by virtue of her volunteering activity. She said:

*We volunteers seriously were pampered. We had great food and hot shower in our campsite. More people should definitely volunteer.*

In her diary, Rose evoked a real sense of excitement at having access to backstage areas, as well as her joy of belonging to an 'exclusive club' with steward identification (ID) badges and tabards, and the crew camping and hot showers [Rose, 119:4]. These cultural facets engaged individuals with their community and their role, and engendered a greater sense of pride in, and commitment to, their work. These were powerful foundations for enabling knowledge (Foss, 2005) and creating the conditions for the knowledge creation process (Nonaka & Konno, 1998; Nonaka & Von Krogh, 2009). Rose further reinforced that small things like the ID badges and tabards stimulated a feeling of belonging to the community, and an identity with the festival overall and with the volunteering organisation specifically. In contrast, not conforming with community norms, procedures, practices, and using common terminology, was a barrier to knowledge exchange within and between teams (Geisler & Wickramashinghe, 2009), thus an important enabling factor for knowledge activities, for example:



*Our own personal ID badges and our bright orange tabards. This made us feel a lot more 'part of it' than we had been before [Rose, 119:16].*

In her diary, Susan expressed concern at her lack of knowledge and this was juxtaposed with the position of responsibility she held as a volunteer steward. Susan felt wearing a hi-vis automatically identified volunteers as people with knowledge and expertise, and this was a cause of deep concern to her [Susan, 122:2]:

*... it remained a source of anxiety as to what we would do if anyone arrived with any sort of questions and felt like our orange fluorescent jackets made us obvious choices to help in any situation.*

Thus, the 'uniform' identified individuals as belonging to a community (an enabling context). However, it was also a badge of knowledge, or being an expert, regardless of the reality of the situation. Without being equipped with the requisite skills and knowledge stocks to support the façade of knowledge and experience, the individual was left feeling anxious, and not in 'flow' (Csikszentmihalyi, 1990, 1993, 2002).

Through their experiences, a strong sense of team and community emerged. From the virtual community online; team-building activities during induction such as '*jacket potato night*' [Wendy, 86:81]; playing '*stupid games*' on shift [Hannah, 107:11]; and, through to doing Zumba to keep warm [Kelly, 70:23], the social nature of working at the festival was evident (Yolal *et al.*, 2012). The impression was that, barring a minority, most volunteers were '*really happy to muck in, get in, you know? Tow-the-line together*' [Victor, 72:41]. This group cohesion manifested itself in a sense of shared responsibility, as '*we're all in this together*' [Tamsin, 82:141]. The community was temporary, and '*a very big nebulous group*' [Carl, 88:45], although each volunteer automatically qualified and became legitimate members through their act of volunteering (Wenger, 1998). Volunteers were a diverse group; however, the artefacts, rituals, rites, and privileges of a community form a 'common ground'. Arthur highlighted that his tabard, identification lanyards, access to the select camping field, and even the

shift groupings were manifestations of the team spirit, or common ground [Arthur, 90:22]. Ginny [74:57] supported this:

*Teamwork is, I think, the biggest thing. It's all very easy to think 'oh I've had a bit of a late night I don't want to go on shift', but if you don't go on shift then the person you're relieving doesn't get to go. They've got to stay and cover your shift as well. So, that teamwork element of it is really important, especially at the basic steward level.*

As a supervisor, Imogen was keen to motivate her team through the night shift. She remembered from her 2011 experience how the night shifts dragged on, and had read on Facebook that bringing sweets was a good idea. She '*deployed*' these tactically, on the hour, taking the opportunity for a chat with everyone, and felt that the whole shift went quicker, partly due to this small interaction:

*I made every '-o'clock' -> 'sweet o'clock', so on the hour I went to see all the volunteers, give them some [sweets] [Imogen, 108:5].*

Such small actions had great value, and perhaps created the 'right' mental, physical and virtual enabling contexts for knowledge activities (von Krogh *et al.*, 1998), as seen in '*ba*' (Nonaka & Konno, 1998). As Victor described, the presence and motivating words of the Operations Director made him feel like stewarding was worth caring about, thus engaging him emotionally in his 'work'. Through active engagement and relationship-building, Victor gained a sense that the overarching festival would ultimately benefit from his improved performance and commitment [Victor, 112:22], a concept supported by Newell *et al.* (2009). Similarly, Tamsin was inspired to work harder and have a deeper sense of belonging to the festival due to the festival leader/owner at a relatively new, small festival. She described 'Lorelai' as a charismatic businessperson who led by example working amongst, and through, everyone. This woman actively demonstrated her passion and energy for the festival, and Tamsin [82:71] called her a 'real grafter':

*Lorelai works like a dog [pause] and she literally doesn't stop. And so, it feels like she's... you sort of forget the part of this is to make Lorelai an income, and you're actually giving your labour for free to fund Lorelai's income, which is the bottom line. I know it... there's a lot more to it than that, but ultimately that's what that's all about. But you don't feel like that; you feel very much that you're part of this wonderful, magical thing. And she's... and she's there working along and you're all a team together.*

With feelings of belonging, also come emotions due to separation, which is inevitable for temporary resources in a temporary, pulsating organisation. Amy [113:4] captured a scene of diverse individuals bonded together for a common purpose in the same festival event place and space and through this enhanced both their festival and their volunteering experiences. She described in her diary that her experience was overwhelming, and conveyed a real sense of loss and anti-climax upon leaving the festival, and her new community. The sense of belonging to the community may not manifest itself immediately. At the start of her festival, Beverley [116:2] wrote that while being physically present during the festival set-up she felt '*outside of the festival*', as she did not know anyone. However, the act of stewarding with other individuals in the community created a common purpose, as did experiencing the camaraderie while learning together at on-site inductions and camping together. These examples of social and geographic closeness allowed the community to socialise and communicate a sense of shared (festival and volunteering) experience – which was evidence of enabling contexts that provide opportunities for tacit knowledge to convert to explicit knowledge (Nonaka, 1994; Nonaka & Takeuchi, 1995).

Beverley [116:4] began to like the boredom on a night shift, particularly when the music was over and most of the customers had retired to their tents. The peace of being in an open field late at night with other stewards created opportunities for them to acquaint themselves with one-another. Beverley suggested that the conversations naturally led to discussions of their respective festival experiences. Consequently, this

created environments that leveraged knowledge sharing and enhanced team-building, and demonstrating how knowledge was socially constructed (Dalkir, 2011). Beverley said:

*After eight hours of small talk, you end up knowing the people on shift with you rather well, and develop a sort of camaraderie waiting for the end of the shift.*

In Beverley's view, the community was friendly and welcoming. She noted in her diary how quickly an informal social grouping formed and that they were '*a group of strangers who had only met a few hours before*' [Beverley, 116:7]. Night shifts were particularly long, boring, and often cold (particularly for the ill prepared). Timothy [121:4] evoked a sense of community through the uniting adversity of the night shift ahead of them, saying, '*We arrived at the desk to check in, there was certainly a sense of team spirit*'.

While supervisors were 'recruited' and 'engaged' on the same basis as all other volunteers (see Section 3.5.3), they can have powerful influence on the (positive) experience of stewards despite their lack of 'professional' status within the organisation (Gursoy *et al.*, 2004), which was true of Susan's experience. She noted that the supervisor welcomed the large shift team and engaged with each of them individually; the supervisor empathised with the monotony and allowed her team to alternate what they were doing, and use their initiative to solve any customer queries. Susan stated, '*I felt like I had really been part of a team, and that team had actually been of value to the festival*' [Susan, 122:4]. Susan reflected on the positive impact that the supervisor had on her shift team and the way that person made a group of diverse individuals a collective and a dynamic team for the short period they were together. As a result of good leadership, identified by Ensor *et al.* (2007) as characteristic of successful festivals, Susan felt more confident in her own abilities and knowledge to answer customer's queries, an issue emphasised by Foss (2005). However, as discussed in Section 2.3.2, there was a disparity as many of the 'leaders' did not have a traditional

employment relationship with the organisation, nor did they fit the profile of 'professional' events leaders. These (informal) community environments and feelings of identity and belonging were antecedents for knowledge activities in practice. They provided enabling contexts founded upon trust-building, non-threatening environments, where volunteers felt empowered to learn and apply their knowledge – these were the pre-conditions for knowledge sharing and other knowledge activities.

#### **4.7 Discussion**

This chapter set out to investigate the 'communities of volunteer practice', focusing on the exploration of individual members. As such, an understanding of volunteers' distinctiveness and character had to be understood, in order to connect these people as individuals with their actions in relation to their knowledge and their knowledge activities. While later chapters explore the contexts of knowledge more fully, it is suffice to say at this point that important recognition has been given within the body of Events Studies to inversion of normality as an integral element of the carnival aspect of events, and a combination of events, place, and personal identity (Flinn & Frew, 2013). It is imperative to recognise that events, as a product and a service, provide consumers with an experience (Pine & Gilmore, 1999, 2011) in a place and space where customers attach meaning, which enables individuals to 'seek' themselves, and 'escape' their daily societal norms (Iso-Ahola, 1980, 1983, 1984; Mannell & Iso-Ahola, 1987). Festivals consequently have the ability to satisfy certain human (leisure) needs, which conceivably other aspects of a person's life cannot, and this is in spite of the rise of 'eventification' (Hauptfleisch, 2004, 2007) and 'festivalisation' (Häußermann & Siebel, 1993; Roth & Frank, 2000) which attempt to commodify the experience. Festival organisations construct such meaning and meaningful experiences through the creation of new and unique temporal organisations (Bowdin *et al.*, 2011; Getz, 2007; Shone & Parry, 2010), engaging a substantial volume of non-professional event volunteers (Brewster *et al.*, 2009; Kemp, 2002) to enhance and co-create the annual

festival event experience. Volunteers are therefore in an curious position of experiencing the festival themselves in terms of a leisure experience and a volunteer experience, while assisting the creation of a leisure experience of consumers (Lockstone-Binney *et al.*, 2010).

Volunteer roles are pivotal to a festival organisation due to their mass, their front-line visibility with consumers, and their position as holder of and conduit for knowledge (Kemp, 2002). It is important to establish an appreciation of these critical knowledge-holders, in an effort to understand how, through their practice, knowledge activities are enabled. Most participants of this study were united in their belief that there is no such creature as a 'typical' festival volunteer, despite event research suggesting the demographics of volunteer are 'middle-aged, middle class, more highly educated and with a higher income than the typical non-volunteer' (Treuren & Monga, 2002, p.207). Indeed, the absence of a 'typical person' might be what motivates people to volunteer as stewards in the first place; that is, they thrive in an environment that is different from their normal lives, reflecting the seek-escape concept (Iso-Ahola, 1980, 1983, 1984; Mannell & Iso-Ahola, 1987). Volunteering at festivals is thus an opportunity to be someone or experience something different from the norm.

These findings have identified an apparent distinction between those volunteers who were uninterested and disengaged in their volunteering duties, perhaps the 'once only' volunteers, and engaged (often repeat) volunteers. Research into event volunteers who disengage and cease volunteering is notable by its absence (Treuren & Monga, 2002). The former 'once only' volunteers demonstrate a lack of engagement that may be connected to a limited motivation to volunteer. These individuals are in contrast to the majority that are motivated (for a variety of reasons) to sacrifice their time for a festival, where these motivations were subsequently satisfied (Clary, 2004; Clary *et al.*, 1998). In fact, it is suggested that perhaps to achieve an 'optimal experience' (Csikszentmihalyi, 1990, 1993), individuals need to achieve satisfaction in both their volunteering experience and their festival experience. It is perhaps being

limited to one (economic) motivation to volunteer (e.g., to gain entrance) that some individuals only volunteers once. Once this is satisfied at the start of the festival, this type of volunteer has no further motivation to satisfy, and thus is likely to result in a poorer experience where they fulfil their shifts and miss parts of music event itself.

The festival as a whole (that is to say not just the festival organisation responsible for delivering the event) is diverse and welcomes and encourages people from a range of backgrounds. Common personal traits tie the volunteer community together, and when asked to describe the characteristics of volunteers, participants provided a number of positive adjectives. These included happy, open, friendly, outgoing, helpful, interested, and communicative (see Figure 6 for an overview and Appendix XII for the full list). It is these distinctive traits and behaviours that perhaps contribute to community members being accepted as being 'legitimate peripheral participants' (Lave & Wenger, 1991). Such legitimacy is necessary for acceptance to the community, which also then recognises that individual's ability to participant in knowledge activities, particularly knowledge sharing. Therefore, positive personal characteristics form a tie with the ability to enable knowledge flows within the volunteer community.

Referring back to the carnivalesque nature of festivals, a strong sense of 'being' emerged from the research – particularly 'being more me', 'being allowed' and 'being freer'. The participants suggested that they were able to act and be different at a music festival, when free from normal constraints and boundaries of responsibility and authority of paid work. In fact, people felt encouraged to be less 'them' and more of a new being. For their customer services role as 'face of the festival', they were actively encouraged to dance, play games and quizzes, to dress up, wear glitter, and sing to strangers. However, this frivolity was balanced with the sense of duty and a readiness to respond to emergencies, even if it meant doing so wearing fairy wings. There was an overwhelming feeling of being able to act as one wishes (within the stated boundaries), as Laura pointed out, '*people don't have their sensible hats on*' [Laura, 94:21], both

literally and figuratively. Through the analysis of the raw material, the emergent language has suggested that non-festival life is '*outside world*', '*real world*', and '*normal life*'. Therefore, by implication, the festival must be a different '*insider world*', '*unreal world*' and life is far from normal. Yet by conforming with the group identity of '*other worldliness*' of the festival community (Wenger, 1998), they are (conforming with and) demonstrating a sense of belonging with their peers (Wilks, 2013).

The 'box' metaphor Ginny [74:39] described evoked an experience without boundaries and rule-based, controlling standards of behaviour. Although Ginny perceived her time at festivals as freedom and without boundaries, in fact rules and standards were present. While on shift, stewards were required to attend their designated shifts, be sober, wear their standard-issue hi-vis, and perform their (relatively simple and operational) duties. In fact, this perceived freedom of volunteering was in reality being an enforcer of the festival's rules with customers. Therefore, at a festival Ginny, and other participants, felt a suspension or inversion of their normality, free from rules and boundaries; in reality, they were subscribing to a new normality, with new rules, boundaries, and rituals (Flinn & Frew, 2013; Picard & Robinson, 2006). Thus, despite seemingly feeling freer, more exotic, and different from 'everyday' experiences and sensing freedom from 'the box', volunteers actually enforce a new and different 'box' upon festivalgoers and guide customer behaviours and experiences accordingly. Therefore, while festivals may be viewed as sites of hedonistic enjoyment and festivity, the levels of hedonism and festivity are contained and enforced through rules and regulations as coordinated by volunteer stewards.

The theme of 'festival friends' similarly arose from the raw material. Where it was discussed, there was a strong sense of actively restricting these friends from tainting the participants' 'normal life'. This demonstrates the strength in weak ties (Granovetter, 1973, 1983) of the emerging community, perhaps suggesting an annual re-emergence of the community. Where participants experienced the benefit of 'festival friends', they struck a new friendship different from other (outside) relationships and did



not want their 'festival friends' to devalue their festival experience by merging the two worlds. It may be that because participants' festival behaviours are particularly out of their normal range, this becomes manifest in an unwillingness to allow regular friends to witness their altered festival guise. Likewise, volunteers may not wish to contaminate their normal lives with 'festival friends' witnessing the (non-festival) mask of their daily lives fastened. This notion of 'festival friends' illustrates strength in these weak ties (Granovetter, 1973, 1983), from which festival organisations and volunteer managers could benefit. Through leveraging alternate personal networks there is a potential to stimulate repeat volunteering, and as such these networks are critical in the knowledge creation process by reducing the need for relearning cycles (Ragsdell & Jepson, 2014; Slaughter, 2002).

Due to the temporal nature of the festival, each steward effectively becomes dormant for the balance of the year when they return to normality; however, during that time they are gathering new skills, experiences, and knowledge. What is important to festivals and the (re)emerging community is to access repeat volunteers' personal stocks of tacit and explicit (previous) knowledge and combine that with the subsequent new knowledge. In the right conditions, these will convert to new explicit organisational knowledge, thus expanding the organisational knowledge stocks. Accordingly, the personal network of weak ties is enhanced with new information and new knowledge, and thus becomes stronger and of greater value to the organisation. This network or community has a strong sense of shared purpose as stewards, reinforced by the physical proximity of the crew camping, which engenders the sense of engagement, openness, and community, all of which contribute to making new friends.

Motivations to volunteer at festivals typically included value, understanding, and enhancement (Caldarella *et al.*, 2010; Clary & Snyder, 1999; Clary *et al.*, 1998). Enthused by the satisfaction derived from an experience of volunteering, a selection of participants stated that they would attend the festival and not be that bothered by the content of the festival itself, and others stated that they would not attend the festival if

they were not volunteering. The results of the diary studies indicated participants were energised and motivated to diarise their 'whole' festival experience, more than the requested task of documenting the volunteering experience and knowledge sharing. This is perhaps representative of 'escapists' who are immersed in the whole experience (Pine & Gilmore, 2011). Consequently, the diaries provided a wealth of experiential data on attending and experiencing festivals as a customer; however, they provided only limited data about volunteering and knowledge activities. It may be concluded therefore that the festival experience has meaning attached to it that is both integral to the volunteering experience and is a key motivator to why individuals' volunteer. However, this was neither in doubt nor in the original objective of using diary methods. These findings also established that many factors associated with positive conditions for motivation to volunteer were similar to the conducive conditions for knowledge activities, repeat or 'bounce-back' volunteering (Bryen & Madden, 2006) and a continuance commitment (Holmes & Smith, 2009). Where diary respondents documented their volunteering experience it typically was task-orientated and descriptive, with little or no active reflection on how they felt during the experience. Further, diarists did not reflect on the type of knowledge being used, improvements to knowledge management, or how knowledge sharing occurred.

The act of volunteering is a particular membership by association to the range of aesthetic and artistic possibilities on offer at a festival, and yet is not fully partaking in the power, people and community impacts of festivals (Cremona, 2007). Volunteering is perhaps a 'safe' way to become a member of the wider festival community. As such, it may be a less threatening and partial access point to a festival community: a community that may otherwise be viewed by volunteers as a total inversion of their normality. The very act of being a festivalgoer (and simultaneously being a festival volunteer) takes the study closer to the territory of sociology and the meaning of festivals and the meaning of being and identity at a festival, which this thesis does not set out to explore beyond the knowledge management /KS perspective.

The findings of this study have given rise to respondents speaking of 'being more me', the inversion of their own personal normality, and enacting the rituals of the festival and of the volunteer community itself. This was not an original aim of the study, although was part of the broad objective on motivation and experience and needed to more fully understand the links between motivation, experience, and knowledge sharing. Likewise, where selected respondents suggested that volunteering at a music festival was feeling like being on holiday, this suggests volunteering as a function of providing a service (host volunteering), and links to volunteer tourism (guest volunteering), as suggested by Holmes and Smith (2009) and discussed in Section 2.4.2. However, rather than this type of volunteering falling neatly into either 'host' or 'guest' perhaps there is an overlay across or a mutual point between guest and host types of volunteering.

It is important to understand motivations to volunteer, which is linked to how individuals perform in their volunteer roles, and how engaged they were with the role and the organisation. Where volunteers experience good performance during their work and become engaged with the organisation the result was to become an active member of the community. Interestingly, these were similarly conditions and antecedents of (positive) conditions for knowledge sharing. Indeed, satisfying the motivation for volunteering was key to a good volunteer experience and were coincidentally similar to the drivers of commitment continuance, which in itself is beneficial for (tacit) knowledge retention. Wakelin (2013) suggests nine points in a classification scheme of motivations to volunteer at events. He concluded it was essential for volunteer managers to understand these motivations to improve recruitment and selection with the long-term aim of repeat volunteering, a viewpoint with which this study agrees. However, do any of us truly do anything for one simple reason? The results of the interview process in this study would suggest, upon probing and deeper questioning, that there are layered motivations to volunteer (Treuren & Monga, 2002). Indeed, motivations may change over time and reflect stages in

people's lives (Treuren & Monga, 2002); that said, motivations are complex and not always easy to categorise (Bang *et al.*, 2009; Holt & Cornelissen, 2014).

Individuals who suggest volunteering is a function of an altruistic desire, may also be exhibiting self-interest (Wearing & McGehee, 2013). In addition to the altruistic motivation, the individual has also gained access to a festival, saw a multitude of performances, made friends, received meal vouchers, and they received this in-kind. Therefore, volunteer managers should understand the surface motivation, i.e. the immediate motivation to volunteer; however, they should also recognise the perceived personal benefit to an individual. Even where certain volunteers work their shifts, yet do not attend the festival, it is unlikely that they are not motivated purely by altruistic reasons. If altruism was the sole motivation, why just volunteer for one weekend/week of a year; that is, there are more regular and local acts of charity available than volunteering at a festival. Despite the perseverance required (Wilks, 2013), volunteering at a festival event is arguably a 'nice', sanitised way to contribute to charity.

The festival volunteer experience itself is overall a good one, based on these findings. There are opportunities for fun, excitement, feeling 'part of it', getting privileged access around the festival, and working with new and different people. There are clearly downsides to the act of volunteering, and these are usually highly tactical items such as boredom on shift, excessive tiredness, physically demanding (compared to most people's usual job), and the consequences of the British summer in an open field (rain, mud, sun, dust, insects). These factors link to the finding of 'perseverance' amongst volunteers at a sports mega-event, who mentioned the long hours, personal cost, and anxiety felt about doing their job well (Wilks, 2013). However, these factors appear not to sufficiently cancel out the positive side.

Within the context of this study, motivation and the experience are explored in order to serve a purpose; that is, with a better understanding of these two factors,

volunteer managers can recruit and select volunteers more effectively and encourage repeat volunteering. Through this act of repeat volunteering, festival knowledge stocks are protected (to a certain extent) and thus effectively understanding motivations contributes as an enabling factor for knowledge sharing. Essentially, this research has found an informal community of people, who unite with a common yet temporary purpose, with diverse prior experiences backgrounds, skills and competencies and a range of motivations to co-create increasingly popular and valuable festivals – events that are drivers of economic and socio-cultural life. These events are providers of customer experiences, to which volunteers contribute and likewise experience. Yet few volunteers have event-specific professional qualifications that would necessarily ‘qualify’ them to do their role; indeed, in many cases, new volunteers lack relevant knowledge and experience and they rely on knowledge developed in other non-festival contexts. Therefore, not only are festivals pulsating, temporary and fast-moving organisations, they also contain low recognisable or expert knowledge stocks at vital moments, yet these roles demand particular rapid learning processes for the social actors fulfilling these roles. In the next chapter, the organisational festival contexts within which volunteers operate are explored. These provide the knowledge environment and factors influencing the conditions for knowledge practices. Chapter 5 particularly explores knowledge in the organisational context of communities of practice, the influence of community members and their actions, and the community culture. It examines how festival organisations coordinate knowledge practices as enacted by volunteers and manage these knowledge-holders within these operational contexts.

## Chapter 5 : Organisational Knowledge Practices and Influences

This chapter explores the context in which volunteers practice knowledge activities, and aims to illustrate the organisational factors that influence the operation and outcome of these practices. This is achieved by exploring how 'alive' the community is, understanding whether a sense of culture, values, and energy is created during the festival event, and examines the less virtuous side of community members, with the resultant consequences for active, engaged, and legitimate members of the community acting as a barrier to knowledge activities. Further, this chapter explores the participants' experiences of situated learning and of how learning takes place, through an examination of the formal and informal learning undertaken by the participants, before and during the festival, and, to a lesser extent, post event.

Through participants' experiences, this chapter discusses the environment of community members, in which volunteers experience and apply their festival training. Through these findings and subsequent discussion, this chapter identifies volunteer characteristics (Objective 1), analyses knowledge stocks (Objective 3), investigates volunteers viewpoints on formal and informal knowledge activities (Objective 4), and knowledge management enablers and barriers (Objective 5). In earlier chapters, this thesis argued that festivals pulsate annually (see Section 1.2), and therefore were a form of task-group that were short-lived, temporary, and formed of disparate individuals (Rollinson, 2008). Each individual, and cluster of individuals, brought knowledge (explicit and tacit) into the organisation – these were knowledge *inflows* to the organisation; and by the same construct, knowledge was removed from the organisation upon departure – knowledge *outflows*. Volunteers are often the largest collection of resources at a festival event, and frequently described at events as the 'face', 'ears', or 'eyes', of the festival.

Similar to the suggestion by Dann (2002, p.6) that the tourist is a 'metaphor of the social world', volunteers can be seen as a metaphor of the festival as a whole which creates a powerful image of the volunteers' status. Volunteers embody the social nature of the festival through interaction points with customers, and are typically (yet not exclusively) fun, happy, outgoing and helpful (as explored in Chapter 4). The embodiment of the festival through volunteers is a key role in the delivery of customer services and the co-construction of the festival, which is notably entrusted to an unpaid and non-professionalised workforce (see Section 2.3.2). Situated at strategic points around the festival site, volunteers' tasks are numerous, yet low-level in nature of decision-making and limited complexity (see Section 1.2). The main point of interest in this chapter is what happens to individuals' knowledge while being a member of an organisation, and how the operations of the organisation alter the knowledge of an individual, and how individuals contribute to the organisation through knowledge activities.

## **5.1 Community legitimacy**

As explored in Section 2.2.6, every individual is simultaneously a member of a variety of communities. Access to communities is gained through legitimate peripheral participation (Lave & Wenger, 1991), rather than specific entrance requirements. Legitimate peripheral participation describes the relationship and interaction between members of a community of practice, and is legitimate by way of demonstrating active engagement in the community and an individuals' desire for learning (Lave & Wenger, 1991). In the context of a festival, legitimacy is demonstrated by complying with the (formal and informal) stewarding standards, which ascribes the identity of steward to individuals and yields a sense of belonging to the festival volunteer community (Wenger, 1998; Wilks, 2013). Arthur [90:27] described his festival steward role as '*routine and are fairly non-specialist*' and Carl [120:3] illustrated that volunteers were expected to enforce security or handle unpleasant situations, nevertheless were

assumed to be *'ready to report and escalate problems'*. Fundamentally, festival stewards were required by festival organisations as both customer services advisor and to assure the health, safety, and well-being of customers (per Section 1.2).

Extracts from participant interviews or diaries (see Table 21) exemplified the operational aspects of the role through highlighting shift tasks and demonstrating the nature of festival volunteering. These included granting access at gates (access control), dealing with, or escalating customer complaints, being a source of general information for consumers, and assisting with parking duties.

Table 21: Examples of stewards' tasks

Participants' Quotes	Source	Category
...letting the artists backstage.	Fiona, 103:13	Access control
...[tickets were] held under a UV light [so] that wavy lines appear.	Amy, 113:7	Access control
... people ramming fences, hiding in woods waiting for shift changes so they could rush in, groups rushing gates & running through. Also heard rumours of wristband scams.	Imogen, 108:21	Access control
...making sure the [disability] viewing platform doesn't get too overcrowded.	Rose, 119:11	Access control
...[a customer asked me] 'Why it was such a long route to get to the main arena?'	Susan, 122:6	Complaints
...when the showers go wrong they can radio through to production 'Control'.	Bruce, 98:46	Complaints
...someone else wanted to know where to buy milk.	Timothy, 121:7	General Information
People mainly wanted to know where the toilets were and where to get trollies for all their stuff.	Debbie, 123:8	General Information
...basically, spend 5 hours waving at and greeting campervans.	Carl, 120:7	Parking
...line the cars up in rows, nose-to-nose with a big enough lane for cars to drive through either side.	Debbie, 123:3	Parking

Source: Author



While professional qualifications were not required for volunteer steward roles, there was an inherent level of responsibility on each individual to assure the stewarding tasks were completed efficiently and effectively. A substantial element of the role was satisfying and enhancing consumers' experiences, upon which an organisations success (or otherwise) was dependent (Pine & Gilmore, 2011). As such, individuals required access to basic explicit knowledge (for instance, stewarding guidelines or standards; wristband identification charts; points of escalation) and to draw upon tacit knowledge learned elsewhere, including formal and planned volunteer induction sessions. Where an individual was lacking knowledge, volunteers took advantage of being part of a new personal social network (i.e., asking a colleague, or using the walkie-talkie to access the hierarchy) to fill any knowledge gaps and these communications enabled knowledge sharing (Granovetter, 1973, 1983).

Common customer-focused tasks could be largely placed in the following categories: access control (e.g., checking wristbands at entry points); handling complaints (e.g., handling where possible, or escalating as necessary); general information (e.g., directions, performance timings); and parking. These tasks gave a level of authority to the volunteer in order to serve the organisation (e.g., preventing wrongful access maintains safety and revenue levels), and customers themselves (e.g., providing helpful information and guidance to maximise their experience of the festivities). In addition to the customer service aspect of the role, the health, safety, and well-being part was equally important. Large gatherings of individuals in one demarcated place provided a platform for festivity where alcohol (and drugs) was freely available (and implicitly encouraged) to facilitate the experience of the hedonistic side of events (Frew & McGillivray, 2008). The result of this hedonism was the possibility of customers needing assistance, as detailed in Table 22. Examples of potential risks included the physical hazards from (prohibited) fires or personal thefts. In such cases, stewards were there to check customers were 'OK' and to raise the alarm with security or first aid, rather than to deal with the situations themselves.

Table 22: Examples of health, safety, and well-being

<b>Participants' Quotes</b>	<b>Source</b>	<b>Category</b>
...[I went to help] the chap who fell into the bonfire.	Jacqui, 96:2	Health
...looking for fires, or thefts, or tracking thieves working their way through the site...	Carl, 88:57	Safety
I spotted a speeding [market] trader's van.	Ralph, 114:3	Safety
...[man the] entrance of one of the cinema marquees – so no glass, no food inside.	Carol, 118:4	Safety
...roam the crowd ensuring nothing was going wrong.	Beverley, 116:11	Well-being

Source: Author

Stewards were thus a conduit in the communications for and management of emergencies; this small yet critical aspect of their role has been seemingly neglected in prior academic research. Formal preparation for such situations was conducted through knowledge transfer from the organisation to the individual in the form of induction training and a preparatory document. These were provided despite the remote likelihood of having to deploy such knowledge. Training sessions were a standard means through which to build efficacy, which played an important role assuring commitment to the organisation. It is noteworthy that efficacy is an important role in personal motivation and actual performance (Green & Chalip, 2004). In the event of an emergency, individual volunteers' commitment was essential; thus, training not only provided the know-how and know-what to deal with the situation, but training indirectly contributed to volunteers' ability to perform at the required standard.

Such situations demanded immediate action. These required appropriate explicit knowledge from induction training to have been converted to tacit knowledge, or be available through documents. However, due to human frailty (e.g., freezing in the moment, or forgetting) having well-trodden supporting communications procedures and available (human) resources were also essential. The consequences of not completing basic volunteer tasks, such as crowd control, emergency responses, or good customer

services could result in brand damage and ultimately loss of revenue for the organisation. This further supports the need for knowledge activities to be embedded in practice in order to align with the organisation's business strategy (Jashapara, 2011). Preparing stewards was therefore critical, and was orchestrated through adequate induction training (converting explicit to tacit knowledge), on-the-job access to useful (explicit) knowledge, and established communications channels (knowledge sharing).

## 5.2 Community aliveness

The 'aliveness' of a community was characterised in Section 2.2.6, as surfacing the '*internal direction, character, and energy*' of a community (Wenger *et al.*, 2002, p.51). Ginny [74:125] articulated how being a member of her community felt inclusive, and open to equality and diversity; she noted this was a change from normal life: '*we're all here to have some fun. Put that happy, smiley face back on and don't be annoyed*'. In a link to the role of 'old-timers' (Lave & Wenger, 1991) within a community of practice, Carol acknowledged the familiarity and (tacit) knowledge that more experienced volunteers brought to the festival and shared with their new ('apprentice') volunteers. Carol recognised the value of other people's experiences to her, and to the festival, and anticipated that potentially she would become one of the 'old-timers' in future years. In this statement, Carol displayed her understanding of knowledge sharing within a community and gave a commitment for repeat volunteering (Bryen & Madden, 2006; Holmes & Smith, 2009). She [Carol, 80:54] explained:

*...because I know the layout and I know what to expect a little bit more this time because of doing it last year. So you've got more experienced stewards as well that you can rely on.*

Likewise, Arthur referred to a veteran repeat volunteer with respect and admiration, and called this person '*Mr Festival*' [Arthur, 90:38]. 'Mr Festival' provided support to Arthur and others willingly, with confidence in his abilities; this was likely to reflect his

retained tacit knowledge – his corporate memory. Carl [88:51] had specific views on the virtues and value his colleagues brought to the festival organisation:

*If you can't be welcoming and happy to see people and willing to smile at people for eight and a quarter hours this might not be the job for you.*

Volunteers' expressing judgemental views on their colleagues was not uncommon in this research study. Such incidences were perhaps reflective of both the participants' own engagement with the festival and commitment to their role, as well as their desire to ensure the volunteer team were fulfilling their roles. This was an example of a community with a commonality of purpose and group cohesion, through which knowledge activities flowed more easily (Geisler & Wickramashinghe, 2009), and engendered a learning culture (Gorelick *et al.*, 2004). Arthur [90:32] believed volunteers were integral to the 'aliveness' of the festival, he observed:

*You've got the 'smiling happy stewards' who... depending on how broad[-minded] they are, will clap, and cheer, and sing and... yeah... and welcome you in.*

This aliveness was integral to the community of practice and, as such, created the environment within which knowledge flowed more effectively and easily. Further, with group cohesion, it was likely that volunteers would perform more effectively and thus develop to be more amenable to sharing knowledge (Ragsdell & Jepson, 2014), which then becomes normalised into everyday work (Stadler *et al.*, 2014). 'Aliveness' and energy were evident despite shifts often being very dull, as per when Hannah described how her shift rallied together to remedy the boredom and a couple of volunteers collected everyone's ice cream orders, while the others played a '*standing on one leg for the longest tournament*'. Hannah [107:4] ended her diary saying despite 'extremely quiet' and 'pointless' shifts, she would be back, as she had a fantastic time. She concluded, '*it's funny the kind of games grown adults will play when they're really bored*'. What was noteworthy here, was what this 'silliness represents'. The shift-team

were displaying group cohesion and trust associated with the communities of practice, and were powerful tools that enabled knowledge to be created, shared and managed more effectively (Brown & Duguid, 2002; Foss, 2005).

Val spoke with great passion about how engaged she was with the volunteering organisation, and through it, contributed to customers' festival experiences. She cited the encouragement from the 'network of people', channelled through the central stewards' hub on-site where volunteers migrated and interacted, which echoed the strength in weak ties (Granovetter, 1973, 1983). Val described how she felt part of a community, which worked like a '*well-oiled machine*' [Val, 66:250], despite the fact that it was in fact a temporary organisation mainly populated with temporary resources (Schlenker *et al.*, 2012). Victor [72:131] described how people assimilated into the community's character:

*Because you feel part of the same thing, you kind of, I suppose you kind of...even if you don't fit in straight away, you probably...yeah, you probably change yourself to fit in, for that period.*

Bruce recounted a story of a colleague who handled a huge queue for the showers; he started a Mexican wave and was singing with customers [Bruce, 98:26]. Such spontaneous behaviour was not instructed nor trained, nor was it usual in many people's nature; however, the aliveness of the community, both volunteer and festival, encouraged this behaviour. It was a combination of *that* person, in *that* place and space, which permitted or encouraged this volunteer to engage with a group of around 60 people and turn what could have been a frustrating situation into something fun. In a similar vein, Nicholas discussed the characteristically positive and professional nature of stewards, who created a unique and interesting experience. Volunteers tended not to be reliant on precise instruction on how to manage situations or to generate energy and passion in their work. This was, again, contrary to evidence that calls for greater professionalisation of festivals (Quinn, 2006), where those demonstrating

professionalism were not necessarily qualified events professionals (Finkel, 2009).

Nicholas [100:35] said:

*There were these two girls singing a song about which lane you need to stand in, depending on whether you had trollies, or whether you were re-entering a gate. And they must have been there for quite a few hours, and I came back a bit later and they were still singing their song!*

Wendy had a similar experience to Nicholas, where she described a colleague who encouraged a queue of people to say ‘oohs and aahs’ on cue. She described how people started gathering and joining in, Wendy [86:128] said: ‘*it was like a comedy act and that was just one of those magical stewarding moments*’. That ‘magical’ atmosphere of the festival was not limited to the boundary fences of the festival itself, as testified by Victor. He recognised that even the transport provided to convey crew to the festival site was an excellent catalyst for ‘aliveness’ amongst the emerging temporary community. It could be viewed as a way of ‘setting the scene’ of the culture and ethos of the community, and broadened the concept of the traditional space where knowledge sharing and creating was enacted (Nonaka & Konno, 1998; von Krogh *et al.*, 1998), as discussed in Section 2.2.3. He enthused: ‘*you can feed into the buzz that is created by the 40+ other volunteers on the bus*’ [Victor, 112:2].

Interestingly, Melissa’s event experience did not match her expectations of an alive and collaborative community. Through her pre-festival online interactions with the ‘virtual community’, she felt a strong sense of an emerging community; another space where knowledge sharing and creating was aided (Nonaka & Konno, 1998; von Krogh *et al.*, 1998). However, when Melissa arrived at the festival ‘*it wasn’t like a community environment as I thought it would be*’ [Melissa, 103:15]. This poses an interesting consideration of whether virtual and physical communities were two distinct and separate communities, or one community transitioning to another.

It has been established that volunteers typically provide their time gratis (Schlenker *et al.*, 2012) in exchange for non-traditional rewards; thus, motivation to volunteer was driven by factors other than financial incentives (Love *et al.*, 2012). To reinforce this, Nicholas outlined how a man, standing outside the main gate, offered him a bribe of £500 for entry to the sold-out festival; and this happened on more than one occasion. However, Nicholas [100:36] remained unperturbed and unconcerned by such offers:

*There is a certain integrity that getting people to work for free seems to grant you. Bizarre really. But I guess it makes sense in a philosophical way.*

Here, Nicholas displayed a particular volunteering ethos in performing his duties, and showed a commitment to the organisation and a pride in giving his time and energy freely. This confirms findings from previous studies (e.g. Boezeman & Ellemers, 2007), which state that performance and pride are both motivators and rewards for volunteering.

### **5.3 Non-virtuous members**

The participants predominantly offered positive views of the aliveness of the community. Their personal experiences were fundamentally good, and their personal behaviour evidently contributed to the aliveness of the community. It may therefore be concluded this was a limitation of the self-selecting nature of this research sample (which is discussed further in Section 7.3). However, participants also commented on how not all 'co-workers' within the community conducted themselves in such a virtuous and alive manner. Many respondents were animated in their descriptions of fellow volunteers who abused the festival and volunteer opportunities and did not turn up for their shift, or did not perform as expected on shift. This lack of performance and attendance demonstrated a fundamental lack of commitment, factors which are important for festival leaders to comprehend for the recruitment of future stewards

(Green & Chalip, 2004). A strong culture of performance and motivation are also important factors in knowledge activities (Ragsdell & Jepson, 2014).

Ralph believed the baseline for stewards on shift was not to be '*drunk, smoke or drink on shift*' [Ralph, 84:36], all of which were typically outlined in stewarding standards or communicated at steward briefings. In his diary, Ralph described how serious he was about his fire steward role, and he felt colleagues were not quite as diligent as he was. This caused Ralph consternation [114:2] and the behaviour of others could potentially have reflected negatively on his own experience. Carl [88:60] experienced a colleague who was '*slumped in the corner and basically he'd been on drugs all night*', and who had annoyed the whole shift team. Similarly, Wendy [86:142] described a fellow volunteer who was so drunk he could not stay awake. Rather than the person and that situation being controlled by supervisors, it was left to the other volunteers to manage. She reported:

*I ended up making him stand up, not sitting in a chair. Just to try and keep him awake, you know. And I had to report him because it's not fair on 'Ursa & Co.' to have somebody doing that. That is not what he is there for.*

In this statement, Wendy was clearly disappointed that her own commitment was not mirrored by this colleague, nor in his resultant behaviours. During her interview, Val [66:287] repeated on a number of occasions how the volunteers' management team, through training interventions, created a set of clear parameters with subsequent consequences if these were not adhered to. These were detailed with a view to engender commitment, thus deliver the desired behaviours and work performance amongst volunteers:

*Everyone knows the consequences of messing up and everyone needs to know the consequences of messing up. Because although there's certain type of people that won't apply, there's always going to be, you know, one or two*



*people certainly can bend the rules, or break the rules, and that's just not acceptable because that doesn't make it work. It needs to work, how it works.*

These standards, and the manner in which they were upheld, displayed professionalism and quality values within this non-professional workforce. Tamsin experienced three different and distinct festivals, and in contrast to two good experiences, she had one very bad experience. In terms of the organisation and environment at a smaller (now defunct) festival, she contrasted the working environment [Tamsin, 82:161]:

*... 'Musca Festival', nobody seemed to know what the hell was going on. And there was no... and the interaction between the... the people in the middle who we think were the friends of... the paid friends of the organisers. And they'd wander round... a couple of them, and they'd wander down in these very cool mirrored shades with their little ear pieces and tell us nothing at all, and then wander off again. It was bizarre. But it was... it was a real... it felt massively hierarchical, whereas neither of the other two festivals do.*

Tamsin was passionate in her description of this scenario, and as can be seen, she started the paragraph with a number of incomplete sentences; this staccato beginning reflected her incredulity at other volunteers, the leaders, and the organisation's culture overall. Kelly [109:15] commented on the third-party trainer who despite being experienced in delivering induction training was, in her words, '*couldn't/shouldn't*' have ran the onsite briefing. This was because that person was answering volunteer questions with a lack of insight and compassion. In addition, Kelly highlighted [109:8] that as the training was at 9.30pm, many of the attendees were drunk, and in general, this caused '*tension and high emotions*'. The trainer ran the session as a 'question and answer' session, rather than a formal briefing, and she felt that this was not an ideal training environment. Kelly further reflected that the session had been '*very angry*', '*emotional*', and '*rather confrontational*' [Kelly, 109:9]. This emphasized the importance

of the training style, the training setting, and the impact of others on an individual's ability to be receptive to new explicit knowledge. As a result, this limited an individual's ability to convert explicit knowledge into tacit, which could be used in the future. Ultimately, Kelly [109:2] felt the training was '*marred by confusion and misinformation*'.

In her diary, Melissa [111:2] recounted how she was approached on her shift by cleaning staff who had 'found' some lost property, namely '*...£200 pounds of stuff including MDMA and tobacco...*'. As the items were not typical lost property, the cleaners had kept the drugs and were offering the tobacco around. While this surprised her, in her interview Melissa said it was 'kind' of the cleaners to offer this to her. She was uncomfortable with their actions and felt they had 'overstepped the mark'; however, she did not report it even though she questioned whether they had truly 'found' this property [Melissa, 111:8].

Likewise, drugs had a negative impact on Bruce's experience during one of his shifts. Two new stewards, who were newly qualified teachers, had '*a little too much*' Ketamine, and were not fit to work their shift. Rather than overlooking this situation, other volunteers reported them. As a result, they were asked to leave the festival and they had to '*phone their mums to pick them up*', as the management wanted them off site [Bruce, 98:41]. Actions such as these were counter to the community culture and the explicit volunteer standards, not to mention being illegal. It was not the questionable ethics or morals of the situation that perturbed the participants, rather the impact on co-workers, creating tension in the community, and breaking the steward standards. The result of these non-virtuous behaviours was to detract from the aliveness of the community and they generated additional work for colleagues who were required to cover for those who failed to meet their responsibilities. Kelly suggested the resulting activities had a unifying effect on the community:

*It can bring down the group as well, but it can be positive as well. Because it can make other people pull their weight more as well when they see...compare what they're doing [Kelly, 70:127].*

Ginny had a similar view of the connected nature of the community:

*It was very much... said [to us] that each one of us is a very crucial member of the team and if one of us doesn't ... in a nice way, but if one of us doesn't behave, the whole sort of pack of cards can come falling down [Ginny, 74:96].*

As an insight to non-virtuous behaviours, Una was very honest in her diary that she was drinking on shift and indeed while writing her research diary for this project. In her diary, Una 'spoke' directly to the researcher about this situation, and acknowledged that her drinking would not be good for the customer's health, safety, and well-being. Una believed that her shift supervisors (who were likewise volunteers) implicitly condoned this behaviour. The underlying message she received from her superiors was that stewards were required to be friendly to the public. Una said directly to the researcher:

*By the way, sorry if I already wrote about this, I've been drinking quite a lot on shift. The stewarding supervisors don't really mind. We're not too responsible for customer's safety and when you have something to drink it makes you more friendly [Una, 124:6].*

She explained her thought-process: the public were drinking, alcohol makes people happy, and therefore stewards' drinking on shift was 'all right'. However, being hung-over and tired from the previous night's festivities, combined with drinking on shift meant she slept for two hours while on duty. During her shift, Una was dressed in a cow 'onesie' suit and her tabard, with glitter on her face, and it was only after another steward prompted her that she removed her tabard (her 'uniform'); otherwise, such an image would reflect poorly on the festival and volunteers. These were examples of

where hedonistic behaviours were at odds with the underlying need for stewards and the potential for immediate response during emergencies. Relating to knowledge, Una would have been less likely to share or receive (quality) informal knowledge and to recall specific knowledge transferred during formal briefings. Put another way, these behaviours were barriers to knowledge activities and potentially mitigated any enabling factors present.

#### **5.4 Managing for informality**

Community members collectively shape the direction, content and success of a community of practice, although there is an expectation that leaders or management set the parameters of what is acceptable (perhaps even design), to enhance 'aliveness' (Foss, 2005). While having their own festival experiences, stewards were concurrently experiencing volunteering; as such, performing their 'work' duties was a condition of volunteering, which included managing levels of informality of the festival. Informality may manifest itself through the (excessive) use of drink and drugs by both stewards and customers, and having 'unqualified' volunteers deal with emergencies and other risks and hazards. The presence of alcohol or drugs created highly unusual, non-standard work situations, which Kelly described as being an expectation, rather than a rare occurrence, for stewards [Kelly, 70:34]. Kelly admitted to arriving drunk at one shift, having been drinking all afternoon and into the evening. Reflecting on her own actions, she was 'horrified' by what she did, and the casual response from her (volunteer) supervisors. She felt she should have been reprimanded for her actions, yet was not. She described how this was managed [Kelly, 70:130]:

*We clearly must have reeked of alcohol and then tried to spend the whole shift sleeping, and he [the supervisor] never said anything or did anything and in fact tried to out-do us with stories of taking drugs, and I was floored by that. I was like, 'I should be evicted off site for this', you know. This is horrendous! [laughs].*

This was an interesting transformation between Kelly as 'newbie' volunteer, and now a more experienced 'old-timer'. As a returning volunteer, she had become 'self-regulated', and when asked '*how would you now deal with someone who was like you-of-old?*' Kelly hesitated. She then confirmed that she would send them away, and ask them to work an extra shift another time. This was an option of recourse when volunteers abused the rules and regulations. The last recourse was stripping an individual of their volunteer credentials; however, this was difficult to enforce, especially at the larger festivals where hundreds, perhaps thousands, of volunteers were recruited. Victor [72:35] highlighted this:

*I think what goes on from there is they pass their details...so everyone's got a photograph, so pass on their photos, probably a wristband...ID...wristband numbers, serial numbers onto security, so that people will look out for them.*

During induction briefings, rules and regulations were explained and offered 'old-timers' an opportunity to share their tacit knowledge by making it explicit, although Victor [72:170] outlined it was not always the 'official' answer which the old-timers proffered. At times, their answers opposed the 'official line', such as '*phoning in sick and getting an extra shift*' to avoid retribution from management. Where such suggestions were 'against the rules', the trainer typically reinforced the standards, in the hope that the majority adhered to the core message. Ginny [74:196] described managers' professionalism, balanced by '*sort of happy, smiley, professional but informal way of doing things and allowing people to make the roles their own*'. Ginny [74:165] reflected on how volunteer managers influenced the working environment of the stewards:

*There's quite a lot of serious stuff that we need to know for health and safety, PPE [personal protective equipment] and whatever, and our roles are important so they're treated with that level of seriousness. There's a lot of fun, have a lot of humour and it's very open and transparent. So if there's a change been*

*made, it'll be explained to us why it's been made, what the impact of that is, obviously a lot of things that we don't need to know about.*

The professional volunteering organisation 'Ursa & Co.' used a stark video to deliver a tough message about the importance of fire exit procedures, and the role of the steward. Carl vividly recalled the video, and was firm that in case of emergency, a steward's job was to *'get them out the fire doors and not go back into the crowd'* [Carl, 88:81]. The video educated stewards to draw people *towards* them at the fire exits, rather than stand elsewhere and send them *away*. The participants reported that this video was shocking to watch; perhaps shock-tactics were required to validate the importance of volunteers. Wendy [86:165] described the video and her reaction to it:

*They showed us this horrific video of a club where there was a fire. The pyrotechnics had gone wrong and people literally were trying to get out of the building, and they couldn't get out of the building because nobody was telling them where they needed to go. Everybody instinctively went to the door they came in at and literally there were bodies falling over and people piling over them and trying to climb over the top and it was horrific. And you just realise actually how important it is to manage crowds and that was...that was another thing that you can be involved in and just pointing out to people there are other ways around if there is a build-up.*

This video resonated with a number of participants, all of whom felt shocked, and a deeper sense of responsibility and commitment for their festival work. Laura mentioned this video, saying, *'That really, you know, stuck with me that video'* [Laura, 94:24]. The direct message had evidently embedded itself in the viewers' minds, and was a testament of successful 'internalisation' of knowledge (explicit to tacit) as seen in the SECI process (Nonaka, 1994) – also see Figure 2 in Section 2.2.3.

Managing for informality was also evident in the operational leadership by individuals, although most of the respondents never encountered a member of the

festival leadership team. This was systematic of the devolved hierarchy of the festival organisation, and the use of peripheral resources to create the temporary organisation (see Section 1.2 and 2.4). Most respondents worked and identified with a volunteer leader, who led a small coordinating team, and a sub-team 'Control' hub, through which all radio communications were passed and recorded. The use of radios was normal for festivals and selected stewards. Carol pointed out that the radio was important for real-time updates to improve customer service; however, if you did not have a radio you were reliant on colleagues to cascade that (new) knowledge: *'A lot of useful information and updates ... is obtained through the open radio, if you are lucky enough to be the steward carrying it'* [Carol, 118:2]. In her diary, Olivia [117:14] reported that the person in charge of the radio on her shift did not pass any information on. This weakness in the channel of communication was clearly a barrier to effective knowledge activities (Geisler & Wickramashinghe, 2009). The central hub, or 'Control', appeared in many of the respondents' narratives, as evidenced by Table 23.

Table 23: Examples of central 'Control' communications

Participants' Quotes	Source	Category
...the busy 'Control Box', which is the nerve centre of the stewarding operation; where all radio traffic goes and links to festival operations, security etc are made...	Carl, 120:10	Communications
...(I had to) get that back to the main office so they could send out, like, a message to everyone to try and find this child...	Fiona, 103:20	Communications
...I ended up working one shift solely in the 'Control Box', where they coordinate everything...	Victor, 72:178	Coordination
...everything that we do, really, has to go through 'Control Box'...	Wendy, 86:171	Coordination
...they are the people that have all the knowledge; they coordinate the 'Ursa & Co' activities...	Ginny, 74:201	Expertise
...main sources of information largely and any information is sent to them...	Ed, 76:79	Expertise
...I had also asked 'steward Control' to repeat the rules for admission...	Carol, 118:16	Expertise

Source: Author

These exemplify the critical nature of 'Control', where it was described as the '*nerve centre*' where '*everything*' was directed. The function of 'Control' can be categorised as coordination, communication, and expertise; that is, the chief repository for the codification and recording of explicit knowledge, a coordinator of activities for volunteers on their shifts, and, an escalation point for queries (seeking new knowledge).

The use of the title 'Control' is noteworthy for its symbolism of hierarchy and control of practices, and is particularly poignant when juxtaposed with an environment that promoted festivity and an inversion of normality. In contrast, Nicholas [100:52] said that 'Control' was not always necessary to contact when seeking new knowledge. He felt a rich and deep source of knowledge was available through the 'old-timers' who were co-located with him, which rendered 'Control' unnecessary. As a result, they would not capture and record all knowledge gaps, which would be a missed opportunity for the following year's event. He said:

*People don't really go to 'Control Box'. Not because 'Control Box' are unapproachable, but just because there are so many people around who have been doing it for years and years.*

The need for a record of events via 'Control' was to codify explicit knowledge and for an audit trail in cases of (legal) recourse by any interested parties. Thus, 'Control' became core to the process through which completed and outstanding actions were monitored and typically used at daily wrap-up sessions and the post-festival evaluation period. In this way, one purpose of 'Control' contributed to capturing and codifying repeated and *ad hoc* explicit knowledge, which ideally was recycled the following year by forming a renewed stock of knowledge in the training events. This knowledge capture process was an efficient method through which to recycle knowledge, as all channels of communications into 'Control' were monitored 24-hours per day, every day of the festival. However, the drawback of this method of knowledge capture is the



inability to capture peer-to-peer KS, which was not directed through 'Control', therefore not all explicit knowledge was retained.

The period of time that organisations had to train new and returning volunteers was relatively short and time bound, and despite attempting to reach each steward, success was not guaranteed; that is, the intent to impart knowledge and for it to be successfully delivered and digested was not guaranteed. For these reasons, bluntness was often required when transferring explicit knowledge in order for it to become tacit, useable knowledge in a potential emergency. The likelihood of such an emergency was low, and in reality, the majority of shifts contained mundane tasks such as wristband checking, singing to the crowd, and perhaps creating balloon animals. However, worst-case scenario planning required stewards to switch from fun-loving customer service personnel to those playing a critical role in the emergency evacuation of thousands of people, at the drop of a hat. This adjustment from informal to formal created a unique environment to prepare for, and affected the learning environment and content, and the leadership, management, and communication styles employed.

Carl gave evidence of how quickly a steward's role shifted focus when he heard on the radio that a young woman had been attacked. While details remained confidential, it was clear that this woman was very drunk when she was attacked, and this initiated a rapid response from security, stewards, and the first aiders. In his diary, Carl reflected on a situation he witnessed earlier that evening where a man was helping a barely conscious woman. He felt that due to the woman's inebriated state he could not tell whether she knew this man or not, and having reflected on the later attack Carl considered at what point should a volunteer intervene, or not [Carl, 120:50].

In such instances, volunteers may be able to draw on their (formal) training, although such specific examples were perhaps more likely to be subject to (informal) discussions between colleagues or a point of escalation to security or 'Control'. This case was emblematic of the need to recruit attentive volunteers who took their

responsibilities seriously, apply their (formal, explicit) training, and can draw on stocks of common sense (tacit) knowledge. Further, where volunteer leaders encouraged feedback from stewards to the festival organisation, such examples were useful to incorporate into future training in subsequent years; thus, this experience and reflection could be captured and recycled in future knowledge stocks.

## **5.5 Situated learning**

Situated learning was first presented by Lave and Wenger (1991) and describes learning that is situated in the place or context where it is to be applied. This thesis has so far established that a substantial majority of volunteer-specific training occurs upon arrival at the festival event. As such, it is important to understand how volunteers receive 'knowledge' from festival/volunteer coordinators situated in the environment where they are expected to apply it. However, a quantity of learning also occurs off-site, or may be delivered outside of a traditional learning environment. Therefore, the total suite of training tools and methods available to volunteers may include structured and formalised channels, such as induction, documents, emails, and social media. In addition, this research found that participants also benefitted from unstructured and informal channels, reflecting the social nature of knowledge, and indeed the festival environment in which the community is situated.

### **5.5.1 Documentation**

Most participants explained that festivals provided, to a greater or lesser extent, various documents before and during a volunteering event. Typically, these documents may have included a web-based 'job description' or at least an outline of duties, and the rules and regulations of the festival and volunteering. Where available, festivals also distributed their bespoke 'steward guidebook' in advance of an event, for many this was a hardcopy received through the postal system, and for others it was an electronic

version emailed to them. Guides usually contained basic knowledge such as the phonetic alphabet, radio/walkie-talkie protocols, emergency code words (e.g. for lost/found children), and emergency evacuation procedures (e.g. in event of fire, crowd control, or bomb alert). At their most useful, they contained key personnel and contact numbers, opening times (box office, main festival site, food stalls, music, etc), a map, frequently-asked questions (FAQs), transportation, accessibility information, and a reminder of stewarding best practice.

The content of such documentation was a combination of knowledge obtained by events professionals running the festival who determined the requisite knowledge stocks for volunteers. This knowledge may have been supplemented with feedback gained from previous festivals, examples of which included, information recorded by 'Control', or via feedback from prior years' volunteers and customers. Where this document was minimal or absent, stewards commented on the lack of supporting documents. In contrast, where such documentation was provided, respondents revealed they rarely consulted its contents although they wanted it as a support tool. This may be interpreted as meaning the SECI knowledge conversion process (Nonaka, 1994) was successful, perhaps where the explicit knowledge of previous festivals had become tacit through socialisation and externalisation, which combined with other explicit knowledge and became internalised. Ed [76:67] illustrated this:

*I suppose... yeah I mean I've looked at quite a few, so most of the stuff I've either memorised or I know instinctively, but if I don't necessarily know it, I know where to find it.*

Carl [88:83] was also an experienced steward, and admitted he did not use the guidebook, although he acknowledged how useful the document was. Therefore, it would seem the handbook was a useful *aide-memoire*: a document for the back pocket, as reassurance when volunteers did not physically have someone nearby, or a 'security blanket'. Carl's example suggested that tacit knowledge was favoured over

explicit knowledge, although explicit knowledge remained a support tool to his tacit knowledge. Carl maintained:

*It's quite important. You read through it and it reminds you all the things you're meant to do and not meant to do and it's very thorough, that's the thing.*

Carl [88:85] recalled seeing two stewards on the bus travelling to the festival, and they were testing each other on the content of the steward guidebook. One of these volunteers, although not a new steward, was supervising for the first time. She was worried that her personal knowledge stocks were not sufficient in case of questions from her shift team, particularly when combined with her delegated position of authority and thus assumed expertise. This was indicative of the engagement and energy that individuals have for their steward work, as well as the usefulness of such documents to help stewards prepare for their role and improve confidence.

In a similar manner, the pre-arrival logistical information can set the scene of the volunteering experience, and could be viewed as an integral element of the initial learning process. Formalised, documented knowledge remained significant, although perhaps the provision of formal and informal learning offered a more comprehensive knowledge base. This may be particularly true when combined with an individual's personal tacit knowledge. The provision of a range of distribution channels for knowledge transfer was reflective of differences in individuals' knowledge acquisition processes, and as a means to reinforce and embed key knowledge.

In the following example, Ginny [74:140] was provided with incorrect arrival information and while highly frustrating, she was not deterred from her duties nor volunteering; indeed, she stated that she would return to volunteering again, albeit perhaps not at such a large festival:

*... from our letters we were supposed to be fast-tracked through so we could get to crew camp, and the security people wouldn't do that. So, I had to queue*

*for 10 hours and by then [was] soaked. I'd arrived in daylight, in the morning so that I could find crew camp and get orientated. By the time I got across I was wet, it was dark, I was soaking with sweat, I hadn't got my bearings at all.*

Arthur [90:35] recalled how he read the steward handbook from cover to cover in 2009, when he first stewarded, and since then he had not consulted the document. Arthur felt he knew his role and responsibilities as he had returned to the same festival each year. Conversely, Jacqui, another repeat volunteer, did not read her guidebook as she felt it was common sense knowledge [Jacqui, 96:27]. Overall, most festival volunteer coordinators promoted the use of the guidebook as a key support tool, despite stewards not always having the document with them on shift. Seemingly, the purpose of the handbook was used as a pre-emptive knowledge transfer, in order to (attempt to) avoid future knowledge-seeking in the form of questions over the walkie-talkies.

Further, this channel for (nonhuman) knowledge transfer exercised a level of control over the knowledge content (Jewson, 2007), while recognising stewards may have been in isolated shift positions, without easy access to (human) knowledge providers (e.g., supervisors, colleagues, either directly or via walkie-talkies). This was perhaps indicative of the value of localised human and nonhuman knowledge networks, which links Actor-Network Theory with communities of practice, where ANT provides an understanding of the social ordering and social organising of processes that contributed to the effective functioning of communities of practice (Jewson, 2007). The value of the handbook was reinforced at briefing sessions, and was promoted as being beneficial for new and old stewards, as Val [66:261] recalled during her interview:

*...he said [to us] '...this is the staff handbook! This is the Bible according to Michell!' so we all called it 'the Bible' and that was a running joke throughout the whole thing.*

Val explained that the pre-arrival documents were useful; however, seemed to be less about knowledge sharing on the role and tasks involved, and more about how to

survive the volunteering and festival experience successfully. Being 'well-equipped' for a shift was encouraged just as highly as being trained properly for the role itself, both of which volunteer organisers highlighted verbally and in written form. This meant in addition to being physically prepared (e.g., having the right clothing, water, torch) and sharing knowledge focused on logistical information (for instance, radio protocols, stewarding standards and rules, and possibly maps), handbooks particular took the opportunity to convey the 'big picture' of the festival event; that is, why the festival existed and why volunteers were needed. As an example, Victor said the handbook was not a '*constant resource*' [Victor, 72:82] although he recalled 'Logan Jones' (the pseudonym for the festival founder) wrote a welcome note on the first page of the handbook [Victor, 72:77]. Victor only remembered sketchy details of the handbook content, although the welcome page he recollected clearly. This had a positive impact on his enthusiasm and performance, thus reinforcing connections between the individual and the community that may result in improving future knowledge activities (Geisler & Wickramashinghe, 2009).

In her diary, Kelly shared a situation where she had not been equipped with the correct knowledge for that day (types of wristbands allowable) and had been using information that was learned previously. Kelly [109:12] cited the lack of a handbook on shift as an issue in this instance. Similarly, Olivia found many people did not have the requisite wristbands for backstage, despite clear rules [Olivia, 117:2]. She felt either colleagues were not applying the rules consistently or they had not been equipped with the correct knowledge, a simple solution to which would have been the provision of a steward handbook. Therefore, incorrect knowledge was internalised by stewards and then socialised, creating a larger problem to correct. Olivia continued by highlighting the importance of details such as training, *aides-memoire*, and maps in dealing with queries [Olivia, 117:4]. In the absence of these, or perhaps due to miscommunication, the steward was left with a knowledge gap and unable to fulfil their role. She reflected

on how unprepared she had been, and said it mattered most when customers became angry or unsatisfied.

### **5.5.2 Induction**

Mandatory induction or briefing for stewards was standard practice across the festival sector. Such sessions formed part of the formalised schedule of training to deliver basic knowledge and targeted the whole steward population (regardless of tenure) to provide them with consistent and relevant knowledge. For a large outsourced steward provider such as 'Ursa & Co.', stewards were required to attend compulsory training every three years, in advance of the festival event. In addition, differing forms of training session, induction or briefing, were typically provided upon arrival at the event. These sessions were mandatory and occurred at the festival site one or more days ahead of the festival's official start. Further, role- or location-specific training was sometimes provided at the start of a shift to compliment the general training. These training events were channels through which to transfer knowledge at certain locations and particular touch points or times; in addition, such gatherings were an opportunity to bring the community together as one. It provided an opportunity to build a feeling of 'team', and to reinforce the importance of the steward role.

During these sessions, Val reported that the volunteer leaders '*got everyone excited*' [Val, 66:262] about the festival and explained the stewards' critical role in making the event happen. Ultimately, she felt '*everyone came away from that meeting feeling really positive*' [Val, 66:275]. Participants reported that these training sessions often incorporated role plays, and fun and games and were very open to all questions. Val cited how the volunteer coordinators reinforced the serious nature of their role, by direct means: '*he said "yeah, but seriously if you break the rules, then we will kick you out"*' [Val, 66:277]. Wendy described steward training as '*quite good and quite intense*' [Wendy, 86:33]. She found skills training to avoid putting herself in a position that could

threaten people very useful, both in her steward role and at work. In reference to the off-season training sessions, Kelly reiterated the necessity of the knowledge that was transferred, as well as the opportunity to meet old and new friends and to start building the community:

*I think they're useful in general as well, but they're nice as well. Because you get to meet other people again in advance, who are going to be at the festival and, you know, again, how I've made friends before when I've volunteered, it's more at events like that, but I think it's very useful for people as well, because it's an opportunity to ask questions [Kelly, 70:84].*

Kelly considered training sessions as an opportunity to hear the range of questions other people asked. She felt it was those 'real life' questions and the associated answers that she needed, both on a personal level and as a supervisor [Kelly, 70:111]. This was an excellent social platform for peer-to-peer knowledge sharing to support and prepare stewards for their mutual benefit ahead of the festival event, and often create 'common knowledge' (Foss, 2005). Carol [80:63] identified the social and informal nature of KS:

*Oh yeah, there were lots of people asking questions and things yes, definitely. Oh yeah. You know, people who'd done it before wanted to share their experiences and stuff as well so they were fully...they were good, very informal you know, just sort of sitting on the floor in the tent because it hadn't got muddy yet.*

In his training, Victor witnessed a range of questions and answers, and was appreciative when the trainer stopped and accepted these from the audience [Victor, 72:168]. Victor felt this open access provided additional detail and understanding, and therefore embedded learning, about crucial aspects of the role, such as ticketing types and procedures, which was the core aspect of their role. During her training, Ginny said it was not delivered in a stern manner, and they attempted to build community spirit



and engender enthusiasm. As a catalyst for knowledge activities, the trainer had all the stewards *'jumping up and down and doing something silly'* [Ginny, 74:162], which broke down any organisational or structural inhibitors (Geisler & Wickramasinghe, 2009). Participants identified that training was at its most valuable when conveying key points through 'real' examples, such as the impact of skipping shifts could result in a particular location not being manned. Subsequently, if a child was lost, it might take longer to raise the alarm and reunite him or her with their family. Ginny reconfirmed the importance of stewards as part of the whole festival community:

*You not being a good steward means this sort of thing can escalate and looking after each other, fitting in with the rest of the crews and all of us working together makes it a very, sort of, smooth running and safe festival for ourselves and for people who attend, the performers, general public, crew, whatever. We're all really important in that network, but it was in a very nice shiny, happy way, not in the really boring way I'm saying it! [laughs] [Ginny, 74:162].*

Olivia made an important distinction between how it felt to be inducted for volunteering and for paid work [Olivia, 92:17]. She described the former as 'jovial' and the latter as 'strict', which reflected both the delivery of the training and how it was perceived by participants. Olivia summarised how the volunteers were given a certain amount of information at induction, and then encouraged to practice what they had been taught. This exercise synthesised information through 'learning by doing' in the real situation, or situated learning (Lave & Wenger, 1991). She explained, *'We talked about it a bit and then we were let... set free!'* [Olivia, 92:19]. Imogen considered certain key details had been omitted from the formal induction (e.g., job description, chain of command), and while these remained unclear before her shift, she felt reassured that during the 'doing' of her role she would gain clarity. She wrote in her diary, *'I'm utterly confused. My first shift is tomorrow, and I know everything will become apparent, so I'm not too worried'* [Imogen, 108:3]. Despite the inadequacies of the induction, Imogen's attitude

displayed a good deal of trust in both her personal (tacit) knowledge stocks, and with the support mechanism around her.

### **5.5.3 *Informal learning: conversation, chatter and gossip***

Volunteer leaders control and plan knowledge sharing activities through formal and informal structured methods, although other learning interventions were evident at festivals that were neither coordinated nor structured. These activities had an equal potential to transfer knowledge to volunteers. Indeed, *ad hoc* arrangements enabled knowledge sharing in a variety of formats and (physical and virtual) environments. Core to this unplanned learning was peer-to-peer KS, which was at the heart of communities of practice, as demonstrated in the example of ‘old-timer’ teaching the ‘newcomer’. Traditionally, apprentices were immersed in their work and their learning simultaneously; therefore, after a brief period of induction an apprentice was subsequently learning knowledge that would be applied in the same environment (Lave & Wenger, 1991).

In addition, a key component of volunteers’ learning was facilitated informally from and with other volunteers, both on shift and ‘off-shift’. Ginny, revealed how white boards (erected in the stewards ‘mess tent’) acted as a means through which volunteer coordinators communicated with stewards. When stewards came to the tent to charge their phones, or have a hot beverage, knowledge was transferred to the volunteer. Clearly, this was dependent on individual’s knowing about the board, and making the effort to read it. Effectively, most of stewards were likely to use the tent at selected points at either the beginning or end of shift [Ginny, 74:154]; as such, it provided an additional location for (informal) knowledge sharing.

Participants acknowledged that volunteers tended to socialise and chat with one-another easily while having drinks or food, in part due to the commonality of purpose; that is, the act of volunteering and attendance at a festival. According to many

of the respondents', these social opportunities quickly moved to discussions of what happened on-shift, and therefore informally acted as a knowledge sharing opportunity, exemplifying solutions of how to deal with a particular situation. These informal learning and knowledge sharing opportunities at the 'backstage' or margins of the workplace (Waring & Bishop, 2010) could be classed as 'water-cooler' moments (Bailey & Leland, 2006; Grebow, 2002), which complemented situated learning within the communities of practice (Lave & Wenger, 1991). The modern metaphor of 'water-cooler' moment is symbolic of a (typically) mundane and informal physical location in a work environment, where employees meet and have informal discussions (Bailey & Leland, 2006; Grebow, 2002; Waring & Bishop, 2010). Through situated places of informal *ad hoc* learning, community members were able to make sense of their work within the context of the organisation; that is, 'sensemaking' (Weick, 1995). Kelly analysed her own experience of informal, if not random, KS:

*You can share your experience a lot, but then informally as well because, you know, around the campsite especially. Like, those couple of days when you're there, but the festival isn't, kind of, up and running. The punters aren't there yet, you know, you've just got to meet people informally and I think that's certainly an opportunity there as well [Kelly, 70:148].*

Sharing 'guess what happened to me on shift...' war-stories was akin to 'how it's done around here' know-how of communities of practice, and enhanced an individuals' knowledge base and prepared colleagues for similar situations. While on shift, Wendy witnessed a woman going in and out of the gates three times, and became suspicious because she never showed her wristband. The customer had a visible disability, and Wendy [86:111] felt other stewards were automatically allowing this woman through without checking her wristband properly because of her apparent physical disability; that is, they were cautious of causing offence.

To provide context, Wendy explained that in her spare time she volunteered with a disability support group, and spoke vehemently during the interview how everyone should be treated equally in life, and she was passionate that at a festival this included wristband checking. To address the situation, Wendy proactively changed her stewarding position, so that the next time this woman came the gates through Wendy was there to make a challenge. It turned out that Wendy's instincts had been correct, and this woman had a fake wristband and, subsequently, security ejected her from the festival. This raised an interesting point around the handling of differently-abled customers by stewards, although what was of perhaps more pertinent note in this thesis, was Wendy sharing this story with her colleagues later in the day. Through chatting about the fake wristband situation, Wendy was likely to have influenced how other stewards dealt with a similar situation in the future. It would have given them confidence in what many people might consider, rightly or wrongly, a delicate or awkward situation because of their own lack of awareness or personal experience of disability.

Wendy said she was not cognizant of sharing the story intentionally, with that outcome in mind. However, whether she was aware or not (at the time or retrospectively), it was likely that by making knowledge explicit, it would have combined with her colleagues' tacit knowledge. The best case scenario was for one or more of them to internalise that knowledge to create their own knowledge base for the future, as per the SECI knowledge spiral (Nonaka & Takeuchi, 1995). Wendy [86:112] said:

*It wasn't directly intentionally, it was more like 'oh look, this is what happened to me today', or my...yeah, it's just a bit of gossip I suppose really, but it may had had an influence with some people simply because it proved that you needed to be quite vigilant on checking wristbands. So, it wasn't intentional, but could have had an effect, I think.*

This illustrated how the natural flow of conversation with colleagues was a conduit for KS, and potentially other knowledge activities such as knowledge creation. The dialogue was initially based on a commonality of experience, although transpired into a moment for knowledge sharing; such exchanges were beneficial for knowledge activities and correspondingly the social nature of these exchanges enhanced the energy and 'aliveness' of the community. As Wendy simply concluded, '*I think to some extent it's just conversation isn't it?*' [Wendy, 86:151]. While it may seem 'just conversation', that conversation was more meaningful than Wendy gave it credit; that is, these small and seemingly inconsequential exchanges supported the premise that informal knowledge sharing happens anywhere. Olivia's experience further informed how knowledge sharing was embedded naturally in normal conversation, chatter, and gossip. She said [92:25], '*... as a community of stewards, information gets shared around and things... you know, things get shared*'. The casual and matter-of-fact manner in which Olivia stated this portrayed a community where it was rare to withhold knowledge from one another. The informal environment was a natural conduit for KS, and this was particularly true of the 'old-timer' to apprentice-type learning. Laura [94:47] explained:

*...we were all just sat around chatting and you know, getting nostalgic about the last year's festival and telling newbies like 'oh, yeah, well you've got to go to...*

This example showed that existing stewards were not concerned with retaining their knowledge, after all, 'transferring knowledge does not result in losing it' (Dalkir, 2011, p.2) and those new recruits were eager and receptive to receiving new (tacit) know-how and (explicit) know-what. It may be the informal context that was key to these exchanges, contrary to how knowledge activities were traditionally instructed in formal and structured teacher-student scenarios (Lave & Wenger, 1991).

The provision of social areas for, and encouraging social interactions amongst, stewards would seem an easy yet critical outlet for informal sharing of

knowledge, which has already been identified as deeply social (Dalkir, 2011). The provision of public and private spaces allowed the community to bond and develop group cohesion (Wenger *et al.*, 2002). These spaces enabled knowledge sharing during the natural course of conversation, as suggested by Geisler and Wickramashinghe (2009). The type of knowledge shared may have been humorous anecdotes of dealing with customers, 'insider' knowledge of short cuts or where the warmer showers were, or how to survive a night shift. All of these improved the individuals' overall volunteering experience. These insights reflected a number of the principles of creating an 'alive' community (see Section 2.2.6), notably use of insiders, different levels of participation, community spaces, familiarity and excitement, and creating rhythm (Wenger *et al.*, 2002, p.51). While at surface level these may seem insignificant, they were active examples of routine or habitual knowledge sharing (Gherardi, 2000), even though many of the participants may not have recognised that knowledge sharing was occurring, and they learned from it.

Hannah exemplified the benefit of social 'chatting', where people naturally searched for common ground among a diverse range of individuals. In this case, the common ground was the festival itself, and specifically volunteering and '*stories of the crazy things we had seen punters do*' [Hannah, 107:3]; such as, Carl's experience of finding a group of 'high-spirited' drunk people trying to climb up a scaffold pole [120:58-59]. Practitioners may find it noteworthy to consider encouraging swapping anecdotes in informal settings that combine familiarity and excitement; a principle of creating an 'alive' community (Wenger *et al.*, 2002). As such, anecdotes form an integral part of the social learning process. Imogen highlighted the importance of '*just chatting*' [Imogen, 108:2]. On the way to her on-site session, she bumped into several colleagues, and they continued together and discussed stewarding. From this, Imogen asserted, '*we can understand our roles a little more*'.

Further informal knowledge sharing examples included a treasure hunt during on-site training. Kelly described this as '*a fun way of learning*', in which everyone was

keen to take part. It enabled stewards to acquaint themselves with the geography of the site and it initiated team-building [Kelly, 109:3]. These type of social gatherings allowed the new, temporary community to socialise and deepened their knowledge (Wenger *et al.*, 2002). It was a safe environment where individuals were able to express their nervousness, and gain reassurance from fellow community members [Carl, 120:24]. In addition to organised social events, providing stewards with a common meeting place was integral to building the community. Dedicated locations facilitated socialising and thus informal knowledge sharing; for instance, Carl explained they shared stories of festival experiences and prior volunteering anecdotes. Often the anecdotes such were funny and alas at the expense of customers drunk or high on drugs. Through these storytelling episodes, the volunteers were inadvertently sharing how they dealt with particular situations to '*newbies*', and therefore sharing their (tacit) knowledge [Carl, 120:36].

Social interactions, organised or informal and regardless of location, indicated multiple intersections at which knowledge activities may have occurred, particularly knowledge sharing. During a first-night stewards' social, friends he had met at previous festivals joined Carl, and they swapped their stewarding stories. In Carl's diary, he noted to the researcher: '*you'd have loved to record this!*'. They shared tips on how to motivate teams, including the value of biscuits or sweets; pairing friends together to boost morale; and letting stewards choose their own break times. These exchanges illustrated the social nature of information, and complemented formal training [Carl, 120:4]. In these off-duty social situations, alcohol might act as a 'lubricant' to the flow of knowledge, although the overriding facilitator seemed to have been relaxed and social environments.

At the start of her diary, Eve described being extremely nervous about attending the festival without knowing anyone, particularly as she was getting a lift with a stranger, plus one other steward, whom she also did not know. All were stewards attending by themselves, and Eve and the other passenger were first-time stewards.

During the four-hour car journey, one of the topics of discussion was the driver's prior stewarding experience, and he provided the other two with very useful tips on how to make the most of their steward experience. These included practical tips about dealing with wristband checking, tabards, meal tickets, mugs, and which shift was the most boring: '*he told us all the little tips that he has*' [Eve, 110:2]. The physical location of the car was yet another location for knowledge sharing; it was perhaps the social environment and commonality of cause among the volunteers that enabled informal knowledge sharing.

#### **5.5.4 'Winging it'**

Regardless of the amount of formal and informal, structured and unstructured, learning and knowledge sharing opportunities, for particular situations, volunteers were reliant on their own initiative and simply 'winging it'. This suggested a relationship between personal common sense and using tacit knowledge, whether learned during a festival or through their non-volunteering lives. Indeed, it would suggest that an 'optimum' volunteer would be equipped with a range of existing and new knowledge, combined with the confidence to deploy that knowledge or ask for assistance when needed. Achieving such well-rounded volunteers may enhance knowledge sharing and encourage repeat volunteering.

Kelly captured how being a new steward meant possessing a low knowledge base, and that she '*just kind of turned up and felt that there was absolutely no idea's what's going on*' [Kelly, 70:24]. Likewise, Victor described how he was '*thrown in at the deep end*'. However, through converting his tacit knowledge to explicit knowledge, and combining with confidence, he was not afraid to make a mistake and just '*deal with the situation*' [Victor, 72:91]. He clarified [Victor, 72:90]:

*Just having to deal with it in the first place. Having to deal with it in the first place, not necessarily successfully, seeing...you know. You might call for*



*someone else to give you a hand, or you might get back up from your friend that's next to you, and actually just seeing how someone does deals with it successfully. Thinking 'right, I know how to do that now'.*

As with most festivals, there was a strict 'lost children' or 'found children' policy and process. These contained defined and well-practiced procedures for the festival in handling children who became separated from a responsible adult. More recently, a number of festivals have been relabelled such policies as 'found children', which was more positive and denoted that a child had been found, just not yet reunited with their family. In one instance, Beverley noted that their shift had assigned a selection of stewards in isolation, without a radio. When a lone child was 'found', the policy and process said that no steward should be alone with them, and the incident must be securely radioed to 'Control'. Therefore, Beverley used her initiative and walked to another steward immediately with the child, and together located a radio. This might be deemed a common sense reaction; however, it does require a level of maturity and logical thinking in a situation that involved the safeguarding of a child. As Beverley explained, *'this was not following the strict rules for 'found children', [but] it was the only option we had'* [Beverley, 116:6]. When Tamsin [82:48] was asked how she felt suitably equipped to deal with a similarly difficult situation, where some scaffolding with electric lights had collapsed, she stated:

*Because I'm 40. I'm a social worker; I deal with lots of crap all the time. So I... I'm fortunate in the fact that I... I'm quite practical and it's... I knew it was beyond my capab [breaks off mid-word]... there was nothing I could personally do, to do anything but somebody needs to sort it, and I'm confident that there would be somebody in the Control room that would know what to do next.*

In a similar vein, Laura [94:27] asserted that while training and handbooks explicitly trained stewards on particular subjects, it was not until a 'real' situation presented itself that internalised tacit knowledge was converted and externalised:

*There's only so much you can learn from a booklet and from a training session; like I said about the confrontation thing. You can't really experience it until it's real life.*

Laura's use of the term 'real life' perhaps gives an insight into why the formal training might not have been considered with such priority, in that it felt abstract and divorced from reality. Laura continued by illustrating how the community of festival stewards managed situations together, '*you just talk to other stewards about that [situation], and work it out between you*' [Laura, 94:29]. Her use of the word 'just' infers a natural knowledge-sharing attitude, and collectively how they converted and made explicit their individual (tacit) knowledge. Among a community where knowledge-levels were low and experience varies (festivals or otherwise), Una's diary [124:5] demonstrated a community spirit to support their needs. She created a sense of the social context assisting the most suitable knowledge for the situation to materialise, she said '*we banded together and all together, we know the answer*'. Carol [80:59] summed up how knowledge sharing with steward colleagues worked, she added, '*we sort of remembered together how to deal with it promptly and correctly*'. Both '*banded together*' and '*remembered together*' encapsulated the collective endeavour of pooling knowledge, which was ultimately how they recalled and combined their tacit knowledge, learning from previous experiences, training, and knowledge sharing. These examples of knowledge sharing demonstrated the importance of knowledge activities to the consumer experience and service quality, which was a key element of the volunteer role, and ultimately to the competitive advantage and business performance of the organisation, as emphasised by Argote and Ingram (2000); Dalkir (2011); Jashapara (2011); Newell *et al.* (2009).

However, while festival stewards' tasks have been generally described as common sense, in the absence of structure and team purpose (Etzioni, 1975), the shift team faltered in becoming a cohesive unit. Olivia pointed out the consequences of diversions from the policy outlined in training [Olivia, 117:5]. First, a security and

revenue risk of an unmanned gate admitting people who had not paid. Second, inconsistencies in how stewards applied the stated policy. Finally, the steward would look like he or she was lacking knowledge. In another example, Beverley [116:3] outlined her frustration at the lack of leadership, and it was not until a supervisor was allocated by 'Control' that their shift team were assigned tasks, she outlined:

*Despite the lengthy briefing, the separate steward roles had not been explained leaving our group of stewards at a loss for what to do.*

This evidence reinforced the importance of a leader of any team, who provided focus, communications, and structure to the team's and an individual's work. In the absence of formalised and structured support, individuals' failed to act, or resorted to 'winging it'. While the latter was a coping mechanism, leaders cannot rely on volunteers possessing suitable (tacit) knowledge to fill gaps in knowledge that the organisation should fill.

#### **5.5.5 Virtual communities**

Social media networks and the internet were used to communicate with volunteers before, during, and after the festival. Volunteer coordinators utilised these methods to connect with the festival and other festival volunteers, and participants confirmed they were used as the main recruitment channel. Public platforms, such as webpages and social media, were a collision of formal or informal knowledge transfer and acquisition. Typically, standard information was created and regulated by the festival organisation and subsequently placed on the website. The more informal flow of knowledge typically operated in the world of social media networking, over which the officials had little, or no, control. A popular stewarding organisation, 'Ursa & Co.' administered two forums: one on Facebook and one on a host internet page. There were rules of usage for these sites, although with nearly eight thousand members on Facebook it was very difficult to

monitor. In her interview, Kelly [70:88] discussed how she used this social network and found the peer-to-peer knowledge sharing of value:

*Basically, well, as you know, people are posting on there [Facebook] so there's ways...so, you know, a more of a, sort of, a, I guess, a peer support kind of way of getting information in advance. So, not necessarily just about the job but, you know, all sorts of questions about, you know, 'what's it going to be like? It's my first time'. And they put questions on there, about their jobs, you know: 'I found I'm working at this position what's the actual work involved?' It's a very useful way of getting information.*

Kelly stated that she did not post any of her knowledge on the forum. She explained that she was wary of giving out incorrect information, which was an issue with a fast moving environment such as Facebook or any online forum. She felt it was almost worse than giving no information [Kelly, 70:97], and continued to illustrate the enormity of the online environment, and how it could envelope her time: *'there just are so many questions on there as well. You could spend your whole time doing it really [laughs]* [Kelly, 70:99]. Similarly, Victor [72:84] felt there was value in the online forums, which contained important questions, although he highlighted that it might not always be an 'expert' providing the replies: *'you get a bit of...yeah... personal advice from other people, instead of it just coming from like, the top end'* [Victor, 72:86]. He likened using social media to a 'question and answer' session in a briefing [Victor, 72:87], but laughed when asked whether he posted any replies to questions. He indicated that there were people on those sites who regularly answered questions very quickly, and Victor intimated that particular people were very keen to (over)share what they knew. The online forum was of value, as it prepared stewards and gave them confidence prior to their volunteering experience, as Ginny [74:105] reinforced:

*People sharing lots of information in how to do things. Yeah so, it's quite nice to watch the discussions. When I first went we didn't really have that, it's quite*

*reassuring, people all thinking the same like 'oh my god it's going to rain' [laughs] or 'I've had my letter, but I don't really understand what it means'.*

In addition to opportunities to share knowledge, regardless of its operational nature, online forums start building a virtual community, ahead of the physical event and community; thus, creating the social environment for knowledge activities to function. Indeed, Nonaka and Konno (1998) assert that virtual spaces also create the right context for knowledge sharing and the knowledge creation process. Wendy felt the forum was useful as she got an idea of the type of people she might be working with. Further, she recalled the online community was where notices were posted of forthcoming social gatherings, for instance on the first night of the event, *'so it means you have got somewhere you can meet people'* [Wendy, 86:77]. Ginny [74:106] concurred, and articulated how useful she found these forums for their community 'feel':

*So, I think that's quite nice, you're building up a team beforehand, starting that teamwork going already ...especially with things like Facebook and Twitter I suppose because you've got an avatar and on Facebook people do tend more to put their own, you know, their own picture. So, sometimes you sort of recognise people, you recognise names as well, we've got our ID badges on, 'I don't know who you are but I have spoken to you online', it's quite weird isn't it? Quite a modern phenomenon, for a first world problem [laughs].*

Indeed, Arthur [90:47] suggested the online community was a 'community' in its purest, unadulterated form. That is, he felt those individuals online were more committed and actively engaged volunteers, than others were. Arthur felt those who participated in the virtual community were more likely to be integrated within the community over a longer period, as opposed to people like himself who, in his words, just turn up for the week and then 'drift out':

*To some extent, you kind of see it in its purest form, in the bits that carry online outside of the festivals, yeah? Those are the sort of people that are the core of that community.*

Ed [76:62] highlighted that those volunteers who were asking questions could typically find out the information elsewhere if they actively sought it out, rather than asking with the expectation of a quick response:

*...because you know they're... the FAQs, no-one's going to read them, they are quite wordy... well worded etc and organised but, to be honest, the people in those social group type of thing or forum, someone's going 'just look at the FAQs', you always get people asking the questions that are answered elsewhere.*

In addition to a quick and easy response to save them looking, volunteers were receptive to receiving knowledge from others, and it was a way in which they could share any concerns within a safe (online) community of likeminded individuals. Carl concurred, and pointed out *'they're asking the usual things that have been answered thousands of times before, but someone will probably still tell them anyway'* [Carl, 88:109]. Carl described online interactions as 'chatter'. However, he acknowledged [Carl, 88:129] the virtual community's relative value to new volunteers, which helped others learn and improve:

*I saw it on the chatter before 'Horologium Festival' and if you're a supervisor for the first time ... [they suggested] 'bring them sweets'! Keep the morale up; get them singing at three in the morning; do a clear-up of the site! Make sure people get breaks when it suits them, do those sort of things and it's common sense really ... the team leading stuff.*

His choice of descriptive language here could be interpreted as inferring sub-standard, less important or trivial discussions, which reflected his large knowledge base as an

experienced repeat volunteer and the lack of currency this knowledge had for him personally. However, the value of the virtual community could be seen as a form of training for many volunteers. It could be also judged as a community, from which its virtual form transitions to the 'real' community; that is, the virtual community provided a safe entry point for all members, and started to inform the new comers, or apprentices, ahead of the face-to-face community. Therefore, the strength of the online setting is realised through the physical event.

## **5.6 Discussion**

Wenger (1998) asserts that where designed well, 'aliveness' will be a product of communities of practice, and each community will reveal its own direction, character, and energy. However, where a community was naturally spontaneous and informal, how much can be attributed to active and smart 'design' in this context, as opposed to it 'just happened'. In these findings, the volunteers' experiences have exemplified the energy of each individual's participation, and their engagement in learning activities. Training interventions have created platforms for situated learning, from which volunteers can learn about their responsibilities and to prepare to apply their learning in practice (Lave & Wenger, 1991). Training programmes have been identified as a means to build volunteer efficacy, which influences commitment and subsequently motivation and performance (Green & Chalip, 2004).

The participants' experiences in this sample were ostensibly positive, and that was likely a result of self-selection for the research study. Most narratives portrayed functioning formal and informal groups that had a common purpose, and for the most part were populated with likeminded individuals committed to volunteering. However, the 'glue' that held the community together (Juriado & Gustafsson, 2007) was more than just the singular reason of motivation to volunteer alone; that is, the 'glue' is derived from varied sources, not simply one. The motivation to attend the festival and

to do so gratis was indeed fundamental in the motivation to volunteer (see Sections 2.4.2 and 4.3). However, giving up between 18 and 32 hours of a person's time, and taking vacation-days from paid employment (between 2-4 days more than a normal festival attendance) requires a strong 'adhesive' pull; that is, there has to be a strong personal rationale and benefit to volunteer.

Examples of communities of practice within festival organisations seem far more nebulous and organic than Lave and Wenger (1991) suggest (see Section 2.2.6), yet it is suggested they do align with the principle of a community of practice. The temporal nature of the event lifecycle means a new organisation is (re)created annually (Hanlon & Jago, 2009, 2012), albeit that new organisation has a short(er) lifespan than other 'traditional' organisations. Festivals have a spontaneous nature which mirrors the description of an 'alive' community of practice (Lave & Wenger, 1991). What is unique to festivals is the potential for engagement with the community before and after the event, albeit it virtually through the medium of social media. These offer possibilities of engagement that could be better leveraged by festival leaders, not only for acclimatising volunteers to the community culture and giving them early access to being legitimate peripheral participants, but also as early access to knowledge activities. What has been evident in this research is the power of the virtual communities to morph into 'real communities', which reveals the strength of the community of practice specifically at (music) festivals. Research into Games Maker volunteers at the 2012 Olympics and Paralympics also suggested a similar sense of belonging through social media as highlighted by Wilks (2013). The impact of social media on belonging and community members is a potentially exciting area for future research (discussed further in Section 7.4).

However, people who do not align with an intended design of a (positive) community of practice continue to be classed as members of a community and have an identity of their own making. As an example, a school bully in a playground clique participates in a social world (Wenger, 1998) and shares their learning of how to 'get



away with it' with their own community, despite this typically being viewed as negative behaviour. In a similar manner, this could account for volunteers who attend their shift drunk or high on drugs, who may continue to be classed as members of the community of practice, albeit the 'practice' is non-virtuous. Further, volunteers themselves have spoken about how they have personally engaged in such non-virtuous behaviours, and they only viewed this as negative after the fact, and with the benefit of greater experience. This demonstrates the strength of the community and its influence on collective behaviours, as Ginny described, if everyone's behaviours are not in line, then the community feels the consequence like a '*pack of cards*' falling down [Ginny, 74:96]. The resultant community of practice for active and engaged volunteers is thus likely to be a sub-set of the total volunteer community itself. It is these people who have a concern and passion for what they do, and are engaged with one-another to deepen their knowledge and expertise through their self-initiated interactions.

What has been evident is that the management of volunteers oscillates between 'carrot and stick' techniques. On the whole the festival 'working' environment is one of fun, although due to potential emergencies many festivals use shock tactics in training (e.g. the fire video used by 'Ursa & Co'). The threat of being extracted from the festival and being 'blacklisted' was also used to reinforce the serious nature of stewarding. In terms of management technique, Olivia [92:30] suggested what was needed was a '*serious side to their fun-ness*'. The methods of training are multi-pronged to reach the maximum audience and appeal to a variety of individual learning styles. Overall, training is situated learning at mass induction events and practice-based opportunities before their 'work' commences are restricted. The implementation of training programmes are critical to building efficacy among volunteers, which subsequently has a positive impact on their initial commitment to volunteering and thus plays an important role in personal motivation and resultant performance (Green & Chalip, 2004).

Where event leaders enable a positive culture and promote organisational learning (OL), this will influence the ability for the organisation to be a learning organisation (LO). It is this latter state of being that is at the core of improved engagement and personal performance, and thus a contributing factor in organisational performance and success. The experience of a community for each individual will be singular yet have common aspects. Examples of what it is like to be in *that* organisation, at *that* time, for *that* person will reflect their perception and particular experience of the work ethos, organisational culture, leadership and management styles, to name a few influencing factors. Wenger *et al.* (2002) suggest the 'aliveness' is central to the energy of the community and this energy and passion was evident amongst the volunteers. At these festivals, the level of physical social interaction is high, and its resultant meaning to the individual is strong. This social interaction with people belonging to the same steward community reinforces the sense of belonging to the organisation (Wilks, 2013), and is separate and distinct to the social interaction with customers.

There are opportunities for social interaction with fellow colleagues on shift, by camping together, and at Steward HQ. These are in contrast to research of volunteers in mega-events (Wilks, 2013) and by committee members of CAMRA beer festivals (Ragsdell & Jepson, 2014). In these research studies, respondents specifically raised that social interaction points were lacking during the volunteering experience. The opportunity for social interaction reinforces the sense of belonging to the organisation, and simultaneously also develops a deeper culture of trust and sharing, and thus acts as a positive catalyst for knowledge sharing. As Carol illustrated, stewards need the community and team environment and opportunity to '*remember together*' [Carol, 80:59]. Through these social opportunities the stewards 'chatter and gossip', which enables a number of connected processes, such as creating a stronger community (of practice) through fun and engagement; enabling the conditions for effective knowledge sharing; and, creating the conditions conducive with repeat volunteering.

Volunteers talked of the 'old-timers' having relevant and expert knowledge and expressed their reliance on these people for them to feel more prepared and to be comfortable during their shifts. However, as shown in the findings, operational knowledge required for their role is learned relatively quickly during a festival, and therefore moved volunteer stewards from 'apprentices' to 'master' level in a very short period of time. This interesting transition point does not mitigate the nervousness and anxiety felt at the start of the festival. Other causes for anxiety often arrive because of the non-virtuous members of the community. When these members people do not share the same 'concern, set of problems or passion' as the rest of the community of practice, their legitimacy as members is called into question.

In summary, this chapter has explored the organisational conditions and contexts that influence volunteering and knowledge practices. These influencing factors include culture and leadership, both of which create the conditions and energy of an 'alive' community. Additional contributory factors for successful knowledge practices include providing effective person/role matching, and giving and getting feedback. Further, the provision of situated learning, in the form of formal and informal, structured and unplanned training interventions are likewise contributory factors in the satisfaction of, and are enablers for, knowledge sharing. These conditions also mitigate barriers to knowledge sharing. In fact, where the motivation to volunteer is satisfied and leads to continuance commitment and episodic, repeat volunteering, event organisations equally benefit from retention of both the individual and their knowledge. Thus, building on the cycle of motivation, satisfaction, and repeat behaviour for festival attendees and festival volunteers, explored in the last chapter, this chapter has determined that similar enablers to knowledge sharing are also factors conducive in repeat volunteering behaviour. The next chapter moves on to charts the type(s) of personal knowledge used at festival events as experienced by participants, how their knowledge was applied, and what factors and environments were present to influence knowledge usages at a micro-level.

## Chapter 6 : Personal Knowledge and Knowledge Transitions

Through analysing participants' experiences of how and why common-sense knowledge was used, this chapter examines the knowledge and skills required to fulfil duties in support of (re)learning to be a volunteer. This chapter charts the type(s) of knowledge used, how that knowledge was applied, and explores the factors that influenced knowledge usages. Subsequently this chapter examines any evidence of re-using tacit knowledge, or knowledge reproduction cycles, and examines the association of episodic repeat volunteers with tacit knowledge usage.

The following sections examine knowledge-enablers to understand what factors are present in festivals to motivate individuals to share tacit knowledge. In contrast to the latter, this chapter discerns any perceived barriers for individuals that might exist in the organisation and volunteers' role, which may dissuade knowledge sharing. In addition, this chapter details participants' observations of appropriate opportunities for improved knowledge sharing. This chapter differs from Chapter 5, in that it looks at the individual, rather than the macro environment. It is anticipated that understanding the factors that impact personal knowledge will illuminate why and how individuals share knowledge. Further, in examining the microenvironment of participants' experiences, a greater understanding of knowledge transitions will be achieved; that is to say, the transition of volunteers not-knowing to becoming knowledgeable, and transition of tacit to explicit knowledge. Specifically, through analysis and discussion, this chapter examines personal knowledge stocks used by volunteers (Objective 3) and organisational forms and structures that facilitate knowledge activities (Objective 4). In doing so, it identifies common characteristics of festival volunteering (Objective 1), explores volunteering motivations (Objective 2), and generates views of perceived stimuli, catalysts and impediments that influence individuals to apply their tacit knowledge at events (Objective 5).

## 6.1 Type(s) of knowledge

While there are different types of knowledge, the focus is on explicit and tacit knowledge (see Section 2.2.1). Participants acknowledged that at festival events, they deployed knowledge in tactical, operational situations that were commensurate with the level of role undertaken. Volunteers were not utilised in strategic, decision-making roles, and therefore the knowledge required was usually immediate, low-level, and easy to access. Higher-level decision-making required more senior and experienced individuals who were equipped with greater expertise and in-depth knowledge. These were typically 'core' event professionals, who possessed specialist authority and responsibility (Holmes & Smith, 2009; Lynch, 2000).

Participants most frequently referred to the type of knowledge used at festivals as 'common sense'. This everyday word is prevalent in the English language, and defined in the Concise Oxford English Dictionary as '*good sense and sound judgement in practical matters*' (Stevenson & Waite, 2011, p.289). Where 'sense' means '*a sane and realistic attitude to situations and problems; a reasonable or comprehensible rationale*' (Stevenson & Waite, 2011, p.1311); and, 'judgement' means '*the ability to make considered decisions or form sensible opinions; an opinion or conclusion*' (Stevenson & Waite, 2011, p.768). When combining the participants' viewpoint and the definition, it would suggest participants are using 'common sense' to describe tacit knowledge that is straightforward in nature, which has been learned or experienced. Typically, common-sense knowledge was applied in situations where other support was not available, and the knowledge-holder had to make a decision in isolation from other sources of (newer) knowledge.

At the outset of their duties, each festival volunteer was given an overview of their role during the induction briefing, as set out in Section 5.5.2. These briefings typically have the volunteer rules and regulations explained, together with the expectations of the role, for instance customer service (such as answering customer

queries, giving directions) and the health, safety and well-being of customers (e.g. alerting the appropriate people responsible of fire hazards, sick customers, and other potential risks). Within this set of parameters, there were very few decisions to be made by volunteers, typical of such generalist and non-core resources (Holmes & Smith, 2009; Lynch, 2000). However, their role was central as a conduit to ensure the flow of knowledge within the organisation or wider festival context, which was a key responsibility for holders of tacit knowledge (Lettieri *et al.*, 2004). This was articulated well by Val [66:242], whose perspective was relatively relaxed towards the expectation of stewards and their role:

*Obviously you've got rules to follow, but so long as you've got common sense, you can't really go too far wrong. And it says that in the actual guidelines, the actual handbook that they give you, you know. As long as you use common sense, you're fine.*

Val's unperturbed stance perhaps suggested that she believed more experienced people were able to cope better in different situations; thus, life experience supports the confidence to apply common sense (tacit) knowledge. In essence, this connects common sense with volunteers who have had the opportunity to gain a variety of experiences, in terms of depth and breadth. In her diary, Val [106:62] listed a number of actions that she saw as common sense, these were:

*Don't turn up late to your shift; don't turn up to your shift drunk, drinking, on drugs, or hung-over; stay hydrated; use sun cream if it's hot, use raincoats if it's raining; bring layers with you if it's cold; if your tent leaks, don't just struggle on.*

In Ginny's account, she did not actually use the term 'common sense' although she drew her own conclusion that with more volunteering experiences emanated greater confidence for an individual. While experience did not equate to being 'old', it did suggest being somewhat older, and certainly having gained certain level of experience of the world. Ginny [74:83] acknowledged:

*I'm a bit older, and there are lots of people who are much older than me, and then there are a lot of kids doing stewarding. [pause] And I worked with a couple last time, and although they're confident, they're very good stewards, but they possibly haven't got the life experience of having... you know, of dealing with people who are in a complete panic because it's a total emergency that they haven't got any milk!*

While Ginny used the term 'kids', festivals only engage people over the age of 18 for the majority of volunteer roles (with the exception of 'runners' who were 16-17 years old). Her use of language may reflect the age differential between these 'kids' and herself, and it might signify the 'kids' relative and absolute lack of experience. Similarly, Ed supported the notion that people tended to '*just know*' the knowledge that they needed, rather than be explicitly taught it and '*make notes on*'. He cited an example of someone who was unconscious through drink, and was at risk of vomiting while on his or her back. In his view, the stewards needed to have moved the customer onto their side and call for medical assistance. Ed [76:55] said what was critical to consider for a festival steward was:

*...whether you do it correctly, to the book or not, is another matter. They [the customer] have the need. But, I think it's, it's just highlighting stuff that you, you might necessarily know, but not necessarily consider at the time and this ... you know, you do need to know this.*

Ed recounted that in his experience if volunteers did not already know the answer or response needed they were usually sufficiently confident to actively seek out that knowledge. Once they obtained that (explicit) knowledge, it might subsequently convert to tacit knowledge, for use in future similar experiences; this may be particularly true for 'seasoned' or regular volunteers. In specific reference to health and safety, Laura [94:18] said common sense was paramount in situations where drugs or alcohol, or both, were present:

*You know, the first port of call shouldn't be getting the paramedics out. The first port of call should be 'are their friends anywhere?' and 'can their friends look after them?'.*

The examples from Ed and Laura demonstrated the varied and unpredictable nature of festival stewarding, indeed festival operations overall were quite chaotic (Love *et al.*, 2012). While the majority of the shift was intensely dull and uneventful, there were instances when the full attention of the steward was needed to make decisions that affected the health, safety, and well-being of a customer.

Carol highlighted particular instances in her role, where she felt common sense was utilised, such as maintaining the child safeguarding policy ('lost' or 'found' children policies). The majority of such policies required stewards not to use a child's name, in case of eavesdropping on the radio communication; thus, potentially putting the child in danger. Further, Carol [80:90] was animated about sharing her own volunteering experiences and knowledge with others, as *'that's what you do'*. She did this on-shift, yet also while socialising off-shift and she firmly believed that this was part of the 'work' culture at a festival, more akin to social capital (Putnam, 1995). Therefore, knowledge exchange was embedded in the culture of volunteering, and knowledge sharing occurred in a variety of locations, not restricted to formal or structured platforms. Carol felt [80:82] knowledge sharing was a personal skill and should be fundamental to every festival steward, she said:

*It's sort of common sense and it's a, well it's a working mentality isn't it? That you're all in the same job and just trying to be helpful and efficient.*

In order to meet customers' expectations of stewards, Tamsin [82:42] felt common sense was a core requirement. She felt the consumer's experience of an event was enhanced as a result of volunteers' common sense and she felt this factor differentiated stewards' performance:



*In terms of desirable, I think actually having a reasonable amount of... of common sense, and being able to work a little bit under your own initiative... rather than having to be spoon fed all the way through because the... everyone has their designated role.*

Tamsin continued to suggest that festival stewarding ‘*is not rocket science*’, and asserted that newer, younger stewards were not likely to have the common sense that she did; however, they should at least be confident and prepared to know who and when to ask for help. In her view, this was the essential level of knowledge, and desirable performance was associated with common sense and thus experience. In consensus with Tamsin, Ralph [84:41] regarded common sense as desirable performance, although interestingly he equated lack of knowledge with being potentially dangerous in a festival-event situation:

*They [the festival] also like people with some common sense, like they [the volunteer] can use some initiative, but they [the festival] don't want like 'have a go' hero vigilantes either.*

Likewise, Carl felt he applied his common sense, accumulated from previous volunteering episodes as well as other non-volunteering experiences. He felt [88:63] common sense was one of the myriad skills that were desirable for festival volunteers:

*Some of it's just common sense; some of it's being responsible; some of it is powers of observation, and then the... you have also got to anticipate what the organisation needs to know and what it doesn't need to know.*

When Jacqui was asked how she knew how to respond to situations during her shift, she referred to her prior experience and common sense, and said that through using that knowledge she then actively passed it on to others. She continued [96:24], saying:

*Some things you can work out, some things you can't. So, if you think you can work it out, you sort of let your brain work it out, and if you can't, you ask!*

The consensus was that common sense was a fundamental and standard competency for a festival steward. Indeed participants commented on this in a matter-of-fact manner. Examples included, *'well to me it's common sense'* [Carol, 80:26], *'it's common sense really'* [Carl, 88:136], *'a lot of it is common sense'* [Ed, 76:55], *'it's all fairly basic common sense stuff'* [Arthur, 90:36], *'you've got to have a bit of common sense'* [Laura, 94:17]. While possessing common sense knowledge seemed to be considered standard, and indeed a basic level of knowledge, there was also an acknowledgement that common sense was gained through experiences. This link would suggest people with experience might more effectively fulfil volunteer positions, although none of the participants explicitly voiced this precise point. Further, common sense could be related to the mindset and attitude of how festival stewards approached their role (e.g., turning up sober to shift), as well as in terms of the content or knowledge they need to distribute (e.g., directions), and the type of decisions they need to make (e.g. calling a paramedic). Where common sense was gained through experience, participants such as Carol [80:90] suggested that it was part of the natural working culture of a festival that stewards shared their knowledge with others.

Knowledge transfer in this manner was seemingly a fundamental occurrence in learning to be a volunteer, and applied individually and collectively to the community of volunteers. The following sections (see Sections 6.2, 6.3, and 6.4) explore how stewards became prepared and confident in their roles, and specifically the transitions from not knowing to enacted knowing at an individual level (Orlikowski, 2002), and then moving to a position of 'old-timer' and transferring knowledge to newcomers (Wenger, 1998). These sections differ from Section 5.5, which examined the organisation's ability to acquire, develop and integrate new knowledge through its learning environment (Swart & Kinnie, 2010) and specific organisational formal and informal interventions that promote the flow of knowledge and people (Edvardsson, 2008).

## **6.2 Feeling unprepared and unconfident**

At the start of the event, new stewards often did not feel they had (common sense) knowledge, and therefore felt unprepared and unconfident. This anxiety of not having the perceived skills to meet the apparent challenge was in line with being out of 'flow' (Csikszentmihalyi, 2002). As outlined in Section 2.3.1, the concept of 'flow' examines the theory of achieving happiness through control over one's inner life (Csikszentmihalyi, 2002, p.6). Under the right conditions, matching an individual's skill-level with the appropriate degree of challenge for an activity should engender an optimum flow experience. Therefore where an individual is 'out of flow', in theory this should indicate individuals must increase their skill level or reduce the challenge to achieve flow (Csikszentmihalyi, 2002). In the examples for this research, the reality was that the anxiety produced due to the perceived challenge or lack of skills was greater than the reality of the situation. New stewards did not necessarily recognise the relevance of their transferable skills and knowledge until training sessions or the moment that knowledge was required, even though they had stocks of common sense tacit knowledge. In any case, even for repeat stewards the start of an annual event required relearning knowledge that had been unused during the intervening months. This period of relearning refreshed their knowledge and reassured individuals of their competence for the role and any eventualities, bringing them into 'flow' and thus a more comfortable or optimal converging of skills and challenge.

Many of the respondents commented on the personal 'network' of people available to support volunteers (Granovetter, 1973, 1983), regardless of how many years' experience they have. To leverage existing knowledge within the community, Ginny felt [74:131] more active design should have been applied to the creation of shifts, where she felt a mix of new and experienced volunteers was recommended. She recalled how she felt during her first volunteering experience:

*I felt completely out of my depth, like a fish out of water, probably for the first quarter of an hour, half an hour [Ginny, 74:130].*

While she felt ‘out of depth’, or out of flow, in reality it was for a short period of time. It is perhaps the fear of an unknown role and possible tasks that created feelings of unpreparedness and being under confident. As Ginny said, she was made more nervous as her arrival instructions at the festival had been incorrect, which led to an increased sense of anxiety and feeling like a ‘*fish out of water*’. In a similar vein, Victor [72:177] used another excellent analogy to describe his initial feelings, and said he was like ‘*Bambi on ice*’ when he started. These common analogies depict a sense being unprepared for the environment in which the individual found themselves, and not equipped with the correct resources or support to manage issues. Ginny’s example demonstrated even how simple logistical information could prepare volunteers for their forthcoming experience, and could be thus deemed part of their initial induction to the event and volunteering. Yet, Ginny’s first impression does not put her off volunteering, and she did indeed return to volunteer (although not necessarily at the same festival).

Other participants referred to issues with poor communications before the festival, which impeded their smooth arrival on site (also see Section 5.5.1). The impacts of such miscommunication were both physical and emotional, both of which could have limited an individual’s ability to receive knowledge. Further, these impacts could have created additional anxiety at the commencement of joining the new community. Physically, the journey to a festival can be long and tiring, and even the walk from car park to campsite, with luggage, can be unusually time-consuming and strenuous. Any additional journeys due to incorrect instructions were therefore unnecessary and unwelcome. Emotionally, being misdirected at a time when participants were already nervous did not create a good first impression of what the volunteering experience was going to be like. Tamsin [82:6] had a similar experience at one of her festival experiences, although that was perhaps more indicative of the

seemingly chaotic leadership and coordination of the volunteers plagued with poor communications and miscommunications.

As with many other respondents, Olivia found the use of the radio or walkie-talkie intimidating. This might be an example of not wanting to expose their lack of knowledge in an open (radio) space, where all other radio-users can hear. For example, Olivia said she did not like to be 'broadcast' and subsequently did not use the radio very often. In contrast, she did like the responsibility, or perhaps authority, of holding the walkie-talkie. Olivia distinguished being unprepared with the ability to manage with a situation; that is, an individuals' confidence in their abilities (confidence) versus the value and use of tacit knowledge in a situation (situation management). Prior experience and knowledge prepared individuals and enabled them to feel reassured, compared with explicit training that had not been practised or experienced by that person. In her subsequent diary, Olivia summarised her third stewarding experience and found it hard not to be angry at the lack of information and poor organisation of the volunteer coordinators. This disarray manifested itself through late distribution of shift patterns, no festival guides available to stewards and inconsistent supply of radios. She [117:8] summarised her first shift thus:

*How can we be expected to tell customers things, or speak with any authority, when we know NOTHING?*

Fiona [103:24] did not have the best first volunteering experience in 2013, and she attributed this, in part, to the fact that many of her co-volunteers were inexperienced, very young, and lacking common sense. She had not been prepared to be shouted at by customers, and, subsequently became upset. It was at that point she felt the festival/volunteer organisation had not given her sufficient training for the situation. For her, *'that was when I felt unprepared to carry out my role'* [Fiona, 103:12, 19]. Similarly, Hannah's diary acknowledged how nervous and worried she was about her volunteering role upon arrival, which she initially deemed to be 'complicated and high

responsibility'. Her role was to distribute programmes and answer customers' queries, which she likewise felt somewhat unprepared to do [Hannah, 107:2]:

*I don't know the site very well at all, so don't feel in the best position to be advising the punters. Although I will learn more as the days go on.*

In her diary, Hannah conveyed her feeling of being unprepared, although she was equally cognizant of the fact that through doing the role, she would gain confidence and knowledge. Susan [122:14] expressed concern in her diary at the lack of knowledge and yet customers' expectation that as a steward she should be knowledgeable. This exemplified the need for appropriate training, as well as being supported during volunteering shifts. Susan and her shift partner had in fact been sent to a remote post, and for the first 45 minutes had stood in the wrong place. When they were corrected by someone passing and arrived at the correct post, there were neither *aides-memoire* nor any other support, including a walkie-talkie. Susan outlined her frustration:

*The difficulty here was that both me and my shift partner really did want to be useful. We wanted to have tasks and interactions, and to give people answers to their questions.*

As with other participants, Susan had a desire to be useful to the organisation, echoing Love *et al.* (2012) who found US festival volunteers wanted to be appreciated and for their efforts to make a difference. Likewise, Wilks (2013) determined that UK mega-event volunteers wanted to feel 'needed and useful'. In combination, these accounts demonstrate how at the start of a volunteering experience, many of the participants felt unprepared and unconfident, displaying anxiety similar to being out of 'flow' (Csikszentmihalyi, 2002). However, this reflected their perception, as reality typically found many volunteers had sufficient levels of interchangeable knowledge and experiences from other non-volunteering experiences. Even those stewards with prior knowledge encountered levels of anxiety and nervousness before the event. The process of moving from unknowing to knowing is a relatively quick one, and this

typically took place while on-shift and individuals were able to train on-the-job. The transition incorporated a realisation that the gap between expected challenge and perceived skills levels was less than originally thought. In addition, training interventions increased the skills levels to equip individuals with the correct know-how and know-what to complete these non-core roles. Such 'learning-while-doing' is common amongst communities of practice (Lave & Wenger, 1991), and emphasises the need to experience learning first hand and regular communications (Wilks, 2013).

### **6.3 Transitioning to become a volunteer**

Besides the formal and informal learning structures and training interventions explored in the previous chapter (see Section 5.5), becoming a volunteer was more than learning rehearsed responses and behaviours. In addition, each volunteer's level of personal preparedness and confidence was individual to them, Val [66:342] explained:

*So, they train you properly and look after you properly and so then obviously if that's there and if that's in place, you can be as confident as you like, as long as you're that type of person, which you have to be really to apply. So, it all works, you know, in a big circle.*

Here, Val was making explicit her views on the personal competency required for volunteers; that is, you need to be a reasonable confident person for the role. Ginny took her role as a volunteer festival steward seriously, and put in an additional level of effort. While this was not a condition of volunteering, she felt this was required for her own transition to be prepared to be a regular steward [Ginny, 74:60]:

*At my level it's very important to take responsibility for your shifts, for your roles, make sure you have orientated yourself with all the maps. A bit of homework to do, I suppose. Be prepared so you can direct people the right way if they're lost. You have got your bearings a bit.*

Bruce spoke repeatedly about his festival experience being like a 'big family', and in this instance articulated that new volunteers become confident and prepared for their role through the community of volunteers, reflecting the 'profoundly collective' nature of knowledge (Tsoukas & Vladimirou, 2001). Bruce [98:27] explained:

*If you're a rookie steward there, that is the main confidence booster. It is seeing the other repeat stewards, and the big family thing; you know, you've got that solid network of people to rely on.*

To Bruce, the presence of experienced stewards gave him a new personal network and thus a sense of support. This sense was echoed in Val's diary, where she explained that panic was not necessary if you did not know something, as a whole level of support was factored in. Indeed, she wrote, '*that's what management are for!*' and firmly stated, '*it's okay to not know*' [Val, 106:11]. The provision of leaders who role-modelled knowledge activities, including KS, and provided support mechanisms to replicate such behaviours were key to organisational success (Raelin, 2008). People felt inspired to take measured personal risks in respect of knowledge creation, sharing and transfer where the organisational culture was supportive of learning (Gorelick *et al.*, 2004). Taken together, knowledge management in organisations was enabled where people could observe how and why knowledge was integrated to everyday practice, and knowledge was made a resource for the organisation (Newell *et al.*, 2009).

Imogen [108:3] was a repeat volunteer, and a supervisor with responsibility for a small shift team. On her first shift, she immediately received questions from her team of volunteers, and she found she drew on both her recent training and her prior (tacit) knowledge. In support of this, she found confidence knowing she could escalate queries to her team leader. 'On the job' training supplemented prior learning interventions, and was a necessity of the fast-moving environment of the festival and its temporal nature. While this approach created unease for specific people, this



process effectively managed knowledge activities across a community with diverse levels of experience and skills. Indeed, Amy [113:2] wrote that after her first shift she enjoyed it and felt confident:

*...[I was] feeling nervous due to the fact that the briefing was rather intense and there was an awful lot to remember and process.*

To mitigate his feelings of being unprepared, Timothy used his initiative before his first shift and took an orientation walk around the festival site. He also purchased a copy of the festival programme, which included a map, as these were not provided to stewards. These actions demonstrated his commitment to volunteering and exhibited his engagement to the role and with the organisation. Timothy said in his diary [121:2] that these activities helped him feel more confident ahead of his first shift, which in turn enabled him to look forward to it:

*I was anxious to make sure I knew my way round properly, so that I would be able to give people directions when working as a steward.*

At the start of his volunteering experience, Timothy was seemingly resigned to the fact that he will never know 'all the answers'. This was despite attempting to answer customers' questions following his training, orientation, and reading the website information. Notwithstanding his best efforts, he felt there was '*...still always more to know*' [Timothy, 121:8]. He continued [Timothy, 121:3]:

*...no steward would ever be able to answer every question, but that didn't stop me from feeling stupid when I didn't know the answers to the most basic questions.*

Encouragingly, Una [124:4] discussed her feelings of nervousness with her shift partner, and together '*felt quite knowledgeable today after this [first shift] baptism of fire*'. While the organisers had implemented systems of training and support for the

general population, particular individuals took it upon themselves to enhance that training to build their own knowledge stocks.

The process of knowledge-building was satisfied at an individual level through the provision of layers of opportunities to acquire knowledge and practice applying that knowledge in reality. These layers included learning interventions, knowledge sharing with colleagues, and on-the-job practical experience, all of which were supported by systems of supervisory support and other resources. Paradoxically, accommodating individual speeds of learning and prior levels of knowledge routinely encouraged self-directed learning, knowledge transfer and knowledge creation (Geisler & Wickramashinghe, 2009; Jashapara, 2011) and seemingly engendered more confidence in certain individuals. Where participants felt engaged, this had a direct link with KS, which was typically sustained by practical knowledge management actions (Ichijo *et al.*, 1998) such as the presence of good leadership, managerial and supervisory support, and supporting manuals and aides (even if they were not consulted regularly). The opposite, namely the absence of these items, was what made people feel unprepared and unconfident, in addition to the fear of unknown and new situations, and poor, bad or miscommunications (Geisler & Wickramashinghe, 2009). In her interview, Ginny clearly felt prepared for her upcoming festival-volunteering role, even if she was not prepared logistically. She said [Ginny, 74:99]:

*I haven't even found my tent yet so I'm not really very prepared this year. [Laughter]. But then that's my personal effects that I'm taking, I don't feel that I need to do anymore preparations for the work that I'll be doing.*

Nicholas used provocative language to define how a volunteer organisation trained festival stewards, and ensured each individual were the 'eyes and ears' of the festival, 'I think maybe because they indoctrinate you with all this training' [Nicholas, 100:31]. Compulsory general training may have seemed like 'indoctrination'; however, the organisation was attempting to deliver standard messages in a consistent manner to

the whole community. With repetition and reinforcement of these messages, there was greater likelihood that knowledge would be retained and that the whole community would deliver the same (correct) knowledge to customers. Further, organisations delivered training that anticipated 'typical' situations, and provided access to (new) knowledge as necessary. Training decisions were strategic choices regarding organisational knowledge management, and required forethought from management to maximise knowledge as a valuable resource, with and through its individual and collective (human) resources (Cooper, 2006).

#### **6.4 Transferring existing knowledge**

Consistently participants reported reverting to knowledge gained through prior skills and competencies that were learned or developed in non-festival environments. In her interview, Val cited her knowledge of music and camping [Val, 68:10], and having good communications skills, such as being approachable and creating rapport, which she drew from her drama studies and working in a customer services environment [Val, 66:332]. Kelly reinforced the need for existing good communications skills, the ability to be able to talk to anyone, and customer service skills, all of which she earned during her (paid) work [Kelly, 70:61-2]. Victor felt that logistics and organisation skills were necessary [Victor, 72:43], to which Ginny agreed, especially where it might take an hour and a half to get to your shift location in several of the larger festivals [Ginny, 74:49]. Ralph [84:34], Wendy [86:31] and Ed [76:39] also concurred with the need for organisation skills. Ed added that the ability to interact with all types of people, over a long period, often in inclement weather was likewise a core requirement of volunteering.

These examples provide practical illustrations of routinized knowledge, which practitioners would be advised to note and incorporate during 'recruitment' activities, a finding also confirmed by Wilks (2013). In reference to the endurance and stamina

needed for the long shifts, Carol pragmatically suggested good ‘mental distraction skills’ were needed. She laughingly added that volunteers needed to learn how to ‘*stay awake and drink lots of coffee*’ [Carol, 80:39], which although said humorously makes a serious point of volunteers requiring physical stamina to perform their role. Tamsin suggested common sense as a key skill, combined with the ability to remain calm when faced with customers of ‘*differing levels of inebriation*’ [Tamsin, 82:29, 34]. In addition to common sense, Carl suggested ‘*good powers of observation*’ were critical for the health, safety, and well-being of customers [Carl, 88:62].

Personal development could be a supplementary benefit of stewarding to individuals, either through the acquisition of new skills or refining or refreshing existing (Clary *et al.*, 1998; Wearing, 2001; Wearing & McGehee, 2013). Victor supported this premise, and said that while a number of people might arrive with no immediately relevant skills, volunteering helped them gain or renew the required skills [Victor, 72:44], including customer service skills [Victor, 72:56]. Likewise, Ginny believed most people developed confidence, communication skills, and patience while undertaking a festival stewarding role [Ginny, 74:145, 148, 163]. Interestingly, Carol felt each volunteering episode developed her on a personal level; that is, she learned more about herself and her personal tolerances [Carol, 80:97, 98]. Tamsin felt she developed better practical skills, such as the essentials to carry when out-and-about for eight hours [Tamsin, 82:104], and Wendy developed supervisory skills which she used in her ‘normal’, paid work life [Wendy, 86:30].

Often the peer-to-peer situational learning was particularly beneficial, as Olivia noted in her diary. During her second shift, she continued to feel that she lacked knowledge and confidence, and overall was underprepared for her steward role, despite the on-site briefing and her prior stewarding experience. When two experienced stewards were sent to assist her, it was their confidence and enacted knowledge that provided a role-model to Olivia of how to improve her own performance. This is typical of a community of practice and the ‘old-timer’ and

newcomer interactions (Lave & Wenger, 1991). Continuing, Olivia commented that she felt more useful and had more authority having seen two stewards who were organised, vigilant, friendly, and chatty. Olivia [177:6] said, *'she gave me the confidence to speak up and be more involved'*. An individual's willingness to learn and share knowledge was an antecedent to absorbing new knowledge at an individual, and latterly organisational level (Yang, 2010). Willingness to routinely share knowledge within an organisation at individual and collective levels was also a contributor to business longevity and performance (Johnson, 1988).

While it was useful for organisations to access existing individual skills, it was however difficult to validate those skills, or make them a requirement of the role. In reality, festival organisations source volunteers from a wide variety of backgrounds, with an assortment of existing skills, which may result in potentially overlooking a multitude of skills that could be more precisely matched with different role requirements. Bang *et al.* (2009) and Wilks (2013) advocate a better person-role match to leverage personal skills to better effect, which results in a more committed and engaged volunteer and improved business performance for the organisation. Arthur asserted, *'there isn't really any attempt to marry up peoples' real life skills and real life experience'* [Arthur, 90:27], a point raised in Section 1.2. That said, where people have skills from outside their festival life, the community and knowledge conditions were conducive for them to share, as Olivia illustrated [92:50]:

*I am always wanting to think of better ways of doing things, if there's not a good way of doing them. So, at work all the time if, you know, a problem arises and I've got an idea of how to solve it I'm going to suggest it. If it doesn't happen I don't mind. But I have to suggest it. I have to say the things that I think. I can't leave them in my head I have to let everyone know the things that I'm thinking [laughs]. So, like... I guess, stewarding is like a microcosm of the rest of my life that, yeah, I would just, if I want something done properly, I'm going to tell people how I would do it.*

What was particularly of note from Olivia's interview statement here was how she described the process of her tacit knowledge becoming explicit. She explained, '*I have to say the things I think*' and '*I can't leave them in my head*', and she clearly felt that the environment in which she was 'working' as a festival steward was conducive to this sharing of knowledge. Equally, she anticipated that the people around her would be receptive to her input. Interestingly, Victor [72:116] and Ginny [74:148] pointed out that while a selection of volunteers might have people management skills in their daily lives, the very last skill they wish to use while volunteering was managing people, as they wish to do something 'out of the norm' and seek difference experiences (Iso-Ahola, 1980; Mannell & Iso-Ahola, 1987) (see Section 4.2). Wendy [86:100] summed it up well:

*They are not a supervisor, not because they can't be a supervisor; but because actually they prefer not to be. Because they don't want to do it. Because they have a stressful job in their daytime, and they just want a chill out job on the weekend as a volunteer.*

These are examples of how enacted tacit knowledge converted to explicit knowledge for the benefit of another; through this activity, a colleague thus had the opportunity to convert that to their own tacit knowledge. The enacted nature of these knowledge flows benefited the collective (organisational) knowledge stocks (Orlikowski, 2002), and contributed to reducing the 'wasteful cycles of relearning' and mitigated the possibility of organisational failure (Ragsdell *et al.*, 2013).

## **6.5 Knowledge activities in practice**

Having explored the type of knowledge experienced at festivals, and the personal transitions to becoming prepared and confident volunteers, this section now examines how knowledge was used in practice. Based on participants' perceptions, this section will explore how knowledge typically flowed within a festival organisation, and the

factors that enabled or prohibited those flows. It will also explore possible improvements for KS, based on the participants' view as an insider.

### **6.5.1 Knowledge reproduction cycles**

A recurring theme in the participants' responses was how they learn both year-on-year through episodic volunteering, as well as through peer-to-peer, situational learning. This reinforced the value of bounce-back volunteers (Bryen & Madden, 2006) who return with their tacit knowledge and previous experience. This cycle of prior knowledge reproduction, and creating new tacit knowledge, is critical to future absorption capacity (Cohen & Levinthal, 1990) for volunteers' and collective learning. Val discussed how she never felt 'stuck' while on shift, as she had her two-way radio, and colleagues on hand, many of whom had a wealth of experience. She particularly focused on accessing prior knowledge as a route through which new volunteers could learn [Val, 66:427]:

*I think they [inexperienced, younger volunteers] learn from that, from seeing those experiences and hearing our feedback on what the festival was like for us and what it was like for a volunteer - it sort of gives them some sort of porthole if you like, into how it is.*

The 'porthole' Val illustrated evoked a gateway through which the learning of experienced volunteers was witnessed and thus accessed. This was enacted socially through casual conversations, often sharing humour at difficult or strange situations, and subsequently how they dealt with it [Val, 66:491]. Kelly [70:161] referred to the benefit of repeat volunteering as a positive reinforcement of her existing learning, and had a sense of ownership over her prior steward location:

*I guess it's, like, you know, that thing of going back to, you know, information and knowledge. And I really love working on that gate, so what I....I'd say most*

*years, I don't think it's every year, but most years, I've always worked at that gate. So I would think of it as 'my' gate [laughs]. It is!*

When facing a lost child situation with colleagues, Carol recalled that, while they did not have experience of this exact scenario, they wanted to keep a rather officious security person away, and so dealt with it themselves. Carol [80:60] said:

*... we knew we, you know, we remembered how we should deal with it and we were trying to deal with it in the proper way, so yeah, that's all really. Yeah. It's reinforcing really. It's good to have somebody else there who has the training as well and so while we weren't really sharing our knowledge, we were sort of reinforcing with each that we were actually doing the right thing you know. Yeah.*

The phrase 'remembering' was knowledge in action. It described how Carol and her colleagues accessed their individual tacit knowledge stocks that were acquired and embedded as a result of previous episodic volunteering and training, and applied those knowledge stocks in a practical context. Interestingly, Carol did not associate what they were doing as 'knowledge sharing' per se. Indeed, during the interview she often played-down the importance of her role and her personal actions as just '*what you did*'.

Laura described working with a range of experienced volunteers as a '*peer community*' [Laura, 94:30], which made being a new volunteer '*a lot easier*'. In contrast, Imogen [108:4] reinforced the benefit of accessing her embedded knowledge at the moment she received questions from her shift team '*within seconds of starting*'. The informal nature of this cycle of reproducing knowledge was evident where Victor took time to share his experience with his girlfriend. It was her first time volunteering, and he expressed pride and excitement at his ability to make her first shift a little easier, and ensured she was a little less nervous [Victor, 112:3]. From his own experience, Victor had benefitted from experienced volunteers' knowledge, and had seen how the festival



organisation had respected the 'old-timers' and actively encouraged them to share knowledge during the training session [Victor, 112:4].

There was a danger in assuming that previous tacit knowledge automatically becomes accessible and explicit upon bounce-back or repeat volunteering (see Section 2.4.2). Una [124:2] acknowledged this risk when she reflected on how little knowledge she had at the beginning of her first shift when repeat volunteering. She felt this was because she had not used the knowledge in the interim: after all, '*who needs it in the meantime?!*' This was perhaps an indication that the knowledge learned at festival events might have limited uses away from that environment, and little connection with their everyday lives. Una made a further good point that unused tacit knowledge does not become explicit automatically, which supports findings regarding knowledge enablers (see Section 2.2.5) and barriers and knowledge environments (see Section 2.2.4). However, later in her diary, after having had the on-site training and completed her first shift, she does reflect that she was able to deal with a variety of situations especially with the help of others, as she said '*together we managed*'. In her diary, Una described a conversation with another steward, to whom she noted that as the knowledge stocks increased, the need for that knowledge reduced. As Una [124:3] said, '*day one we have no info. By day three, we have info but everyone knows what they are doing, so we become obsolete*'.

### **6.5.2 Knowledge enablers**

Knowledge enablers are those factors present within an organisation that motivate (directly or indirectly) individuals to share knowledge (Ichijo *et al.*, 1998). Val outlined that this might have been as simple as actively encouraging people to share their experiences [Val, 70:66]. Ginny [74:177] reflected on how volunteers share information, in that their seemingly friendly and social nature manifested itself in knowledge sharing during chatting and ongoing practice support. This was in direct comparison to '*normal*

work life'. Ginny exemplified how one might react if a work colleague similarly tried to help her out, and called festival stewards 'a funny breed':

*[If] someone in a work situation wanted to share lots of information... with you, it can be a bit overbearing, like they're forcing their ways onto you and you kind of shut off from it. In a volunteering situation it seems to be much more open and, I suppose, you don't have to take that advice do you? It's something that I've always felt with volunteering, whether that's that common thread of being there, of choosing to be there rather than being forced to be there, like at work.*

There are seemingly many factors connecting in her reflections. It is worth noting that the commitment to 'work' was dramatically different in volunteer work versus paid work; where one is a psychological contract, and the other is formal employment contract with measurable performance targets (Love *et al.*, 2012). The impact of not being performance monitored or measured during volunteer work possibly made feedback more welcome. In addition, there was less evidence of power politics in festival work due to the temporary nature of both the organisation and the 'social event', as Ginny described it. Carol agreed, and said simply '*you wouldn't not*' share knowledge, as it was helpful to your colleagues to share knowledge. When questioned further, she acknowledged [Carol, 80:81] that sharing knowledge was common sense, and acknowledged the impact of the unique working environment and hierarchies and how they might have contributed to the motivation to share:

*It's a working mentality isn't it? That you're all in the same job and just trying to be helpful and efficient, so, I don't know if that's a 'condition', but it would seem sensible. I suppose in a way, unlike an office environment, it's not like one-upmanship... but there's no one-upmanship about, you know, hanging on to knowledge and not sharing it and trying to be better than your colleagues. You don't have that.*

Carol continued, saying that it was the '*completely different environment*' that encouraged volunteers to share their knowledge, combined with an ambition to make the festival a '*happy experience*' for customers. Responding to the researcher's question, 'why do you share your knowledge at festivals?' Carol said [80:83]:

*I've never experienced that, sort of hierarchical thing, I'm sure it happens but it's different when you're out I suppose of the office/proper work environment, so you know there's not the sort of 'get one over on you' sort of thing.*

She felt most volunteers had this ambition too, rather than being the product of organisational design or a specific recruitment and selection campaign [Carol, 80:84]. The environment that encouraged knowledge sharing might be enabled through the fact that volunteers only work together once a year, and even then it was not necessarily the same people. These people did not see each other throughout the year, and therefore the possible threat or competition from work colleagues was perhaps removed. Thus, volunteers did not feel at risk of being made obsolete or felt second best. Tamsin advocated that the majority of volunteers sought to make a success of their volunteering and the festival as a whole, questioning, '*why wouldn't you share that?*' [Tamsin, 82:167], and likewise, Nicholas said, '*why wouldn't I?*' [Nicholas, 100:40]. Ralph declared, '*we're in it together*' and that there were '*no secrets*' [Ralph, 84:85], whereas Wendy suggested that sharing knowledge made her feel like she was doing a good job. Wendy said that her colleagues were not '*doing a worse job*' than she was, although she declared: '*obviously, the more information the people have got, the better a job they can do because of it, I guess*' [Wendy, 86:150]. Carl [88:106] contended that sharing knowledge, regardless of how operational or practical, was human nature, and was naturally encouraged to enhance the feeling of 'one team'. For him:

*I think there's camaraderie, so you're kind of letting people know the tips and for the newcomers you're saying, 'Well, it's going to be like this. Look out for that'. It's always busy at 'this time' but if you go at 'that time'.*

When asked why he was motivated to share knowledge, Arthur [90:44] surmised it was a product of the community itself, that people naturally help one-another. In contrast, he further suggested that it could be about boosting a person's own standing in the community to demonstrate their own level of knowledge. Olivia [92:32] compared her motivation to share her knowledge at a festival to that at work, where she was compelled to try and improve a situation when needed. This might be indicative of the nature of volunteers, who were keen to do a good job, or it could be interpreted as an over-enthusiasm, which she had been reproached for at her 'normal' job. In relating to the conditions that motivated KS, Bruce evoked an open organisation that '*lives its values*' from the top to the bottom, and this 'feeling' spread through the volunteering organisation. He [98:43] deliberated what the motivation was:

*It's just very compelling to...yeah, the friendliness. It's hard to describe. It's a very intangible thing [laughs].*

What could be ascertained from these examples was that various factors facilitated or enabled KS, and other knowledge activities. Volunteers were not told explicitly they must share knowledge. Many of the participants felt it was a natural occurrence within their community. Further, they felt that the community environment itself was conducive to helping one-another, this included sharing knowledge.

### **6.5.3 Barriers to knowledge sharing**

Conversely, barriers might exist that prevent knowledge activities (see Section 2.2.4) or the absence of knowledge enablers may in itself be a barrier to knowledge sharing (as opposed to solely the presence of knowledge barriers). Through the participants'

interviews and diaries, the researcher sought to understand what enablers the participants felt were absent, and which barriers were present. Val simply said, '*they [the festival leaders] don't make you feel like you can't share knowledge, they don't make you feel like you shouldn't share knowledge*' [Val, 66:497], which might suggest positive encouragement directly from management, a sharing-orientated work culture, or both. Kelly was at a loss to think of any reason why volunteers would not share their knowledge [Kelly, 70:154], as were Ralph [84:87] and Victor [72:152, 153] who said there was '*nothing secret*' about his knowledge, and through sharing there was a mutual benefit of everyone doing a better job. However, he [Victor, 72:175] did point out that a new steward needed to be 'bothered' to receive knowledge, and that '*there's only so much you can do without knocking on someone's door and saying "here's the stuff you need to know"*'. Therefore, on the surface the consensus was that there were no evident organisational barriers to KS, only the people themselves.

When queried further, Ginny suggested that the only barrier she could think of was simple tiredness, where volunteers were not consciously withholding knowledge but rather '*comatose with tiredness*' [Ginny, 74:186]. In contrast, Carol believed a number of volunteers had a personal trait that meant they would not share their tacit knowledge, and actively kept it to themselves. However, she felt most volunteers were not like this, and were typically open-minded and had a common mentality to share [Carol, 80:86], a sense of community (Cremona, 2007). Tamsin suggested it was only '*bloody-mindedness*' that was a barrier [Tamsin, 82:168]. Wendy likewise felt the only barrier was where a person was being '*very cocky*', in which case she might not share her tacit knowledge as they '*might just throw it back in my face*' [Wendy, 86:154]. Arthur surmised that a person would only withhold knowledge if they were '*trying to purposely make life difficult for people*' [Arthur, 90:45].

Bruce suggested that where a colleague was '*disinterested*' in the volunteering role, they created their own barrier to knowledge sharing. This example suggested that while the working environment may have been a knowledge enabler, individuals

themselves were influential barriers to knowledge sharing. In line with many other respondents, Jacqui could not envision any barriers to knowledge sharing; in fact, she had quite a visceral reaction to the question:

*[Long pause] Err. That's weird, I don't like answering that question [laughs]. You just do! If you know how to do something and you can see it needs to be done then you just do it. Yeah, you just tell.... You tell someone what to do or you do it yourself. That's weird. [laughs] That's an odd thing to think about. [Laughs] I've never really been faced with that before [Jacqui, 96:32].*

When prompted further on why she would *not* share, Jacqui [96:33] said, '*I don't think I'd ever be a deliberate bastard*'. These examples suggested the main barrier to knowledge sharing were its people; that is, where people were disinterested in assisting others or their behaviour was out of character. However, these seemed rare occasions and might feasibly be related to their original motivation to volunteer. To create conditions conducive to knowledge activities, enablers to knowledge sharing must be enhanced or barriers removed. Further, a culture of collaboration and a sense of community was required (Ragsdell & Jepson, 2014; Stadler *et al.*, 2014), which may have been achieved through a combination of improved 'recruitment' of volunteers and recognising the motivations to volunteer.

#### **6.5.4 Improvements to knowledge sharing**

Participants were also asked how volunteer managers might improve knowledge sharing at festivals for and through volunteers. Their perspective was important as they were 'on the ground' and had a good perspective on what works in reality. Many participants said getting feedback from volunteers at the end of the festival was critical, replicating a recommendation of Ragsdell and Jepson (2014). However, interestingly, while most people recall giving feedback, most of them cannot recall how or when they gave such feedback, nor on what topic. Val used an illuminating analogy to represent

the difficulties 'management' had in comprehending what 'really' needed to be improved for volunteers. She said [Val, 66:424] management were '*sort of like, outside the box looking in, whereas we're inside the box with it*'. Here, Val gave a good insight into how in-touch volunteers were with their operational responsibilities, and how she felt they had a great deal of value to add and make improvements to festival operations. She continued by describing festival stewards as being in a 'halfway house', in that they were between festivalgoers ('*outside the box*') as well as being part of the running of the festival ('*inside the box*').

On a different track, Victor suggested making more information available online, principally before the festival, to encourage greater usage of online forums [Victor, 72:151]. Likewise, Bruce suggested improvement to knowledge sharing might be through increased online presence, although was wary at the online forums '*descending into chaos*' [Bruce, 98:45]. Bruce light-heartedly suggested that everyone takes up smoking, as he felt the (anti-social) act of smoking naturally created a social situation; that is, smokers often migrate to one-another due to a common purpose, started conversations with strangers (to borrow a lighter), and socially congregated together during the act of smoking. Despite his light-hearted response, it does raise a critical point in relation to KS, and the social nature of information. Giving stewards opportunities to socialise or 'just chat' may leverage opportunities to KS, and thus prospects to (passively) learn through social interaction. In the same vein, Ginny recommended mixing shift teams with new and experienced volunteers, to leverage the knowledge of the 'old-timers' [Ginny, 74:188], which would be typical of a community of practice and the concept of 'master' and 'apprentice' learning.

Ed expressed his view that a '*continuous conversation*' already existed between festival volunteers and the volunteer management for 'real-time' operational tasks [Ed, 78:16], and this should continue, or be enhanced. His choice of description (a 'continuous conversation') illustrated his experience of having constant support and trust from and with the hierarchy, regardless of whether that was physical presence or

remote access through a walkie-talkie. Further, that it was an informal conversation, rather than formal instruction. Improved trust to engender knowledge sharing was a finding of Ragsdell and Jepson (2014). Wendy articulated the value of conversations amongst volunteers, as this was a crucial way to share knowledge [Wendy, 86:157]. She believed that most people at a festival had conversations about that festival, therefore through encouraging volunteers to mix, it would lead to better community engagement and conversations, and thus knowledge sharing. Laura echoed this and further suggested a communal whiteboard to allow volunteers to write suggestions 24/7 [Laura, 94:46]. She specifically suggested that further knowledge sharing on how to most effectively deal with drunken festivalgoers was essential, as it could lead to difficult situations [Laura, 94:50].

These suggestions were useful additions from people who had experienced volunteering first-hand. While such improvements were no guarantee of success, they were informed factors that might make a difference to a selection of event volunteers; however, what was perhaps more pertinent was that despite readily providing the researcher with improvement suggestions, the consensus among the participants was that they were rarely asked for any feedback. On these occasions, participants were unable to recall what type of questions they were asked, and none could recall being asked about training, learning, or knowledge (sharing) activities. This would seem to be an omission on the part of practitioners. Festivals and volunteer coordinators could benefit from the insights of their knowledgeable resources that routinely enact knowledge during the festival event.

## **6.6 Discussion**

The relational perspective between the individual and the organisation is important as discussed in the previous chapter. It established that the organisational culture and 'aliveness' of the community of practice was conducive to knowledge sharing and



encouraged repeat volunteering. Central to this relationship, from the perspective of the individual volunteer, was their relative personal knowledge and the transitional process through which they acquired that relevant knowledge. The type of knowledge frequently discussed was classed as 'common sense', which usually equated to commonplace tacit knowledge formed from prior knowledge and experiences. Participants expressed their views that not all of their colleagues had sufficient or appropriate prior knowledge and learning to create their own stock of common sense knowledge or specifically of festival experiences, or at the very least relatable experiences. While participants suggested that some volunteers lacked such (relevant or transferable) knowledge, they also suggested that other colleagues were simply unwilling to share their personal knowledge stocks. Typically, reasons for not sharing were attributed to an individual's attitude or behaviours, rather than an influence of any organisational factors.

Regardless of the levels of pertinent tacit or explicit knowledge available to an individual, many of the participants conveyed their feelings of nervousness and being unprepared at starting volunteering activities. This perception of not feeling prepared and under-confident for the challenge was enhanced where organisations did not provide clear communications, appropriate documents, or comprehensive training and support. Davenport *et al.* (1998) have suggested that the 'right' organisational climate has the ability to motivate individuals to create, reveal, share, and use knowledge. In the same way therefore, the absence of the 'right' climate can be a demotivating factor and inhibit knowledge flows – as demonstrated by the participants.

The transition from feeling unprepared and under-confident to 'becoming' a volunteer was often enabled through situated learning (Lave & Wenger, 1991) and regular communications that epitomised 'how things are done around here' (Foss, 2005; Wilks, 2013). Central to this period of (re)learning was the community itself, and particularly the 'old timers' sharing their experiences with newcomers. Each person has a level of tacit knowledge from his or her everyday lives, a portion of which may be transferable to the festival and become routinized into customary knowledge practices

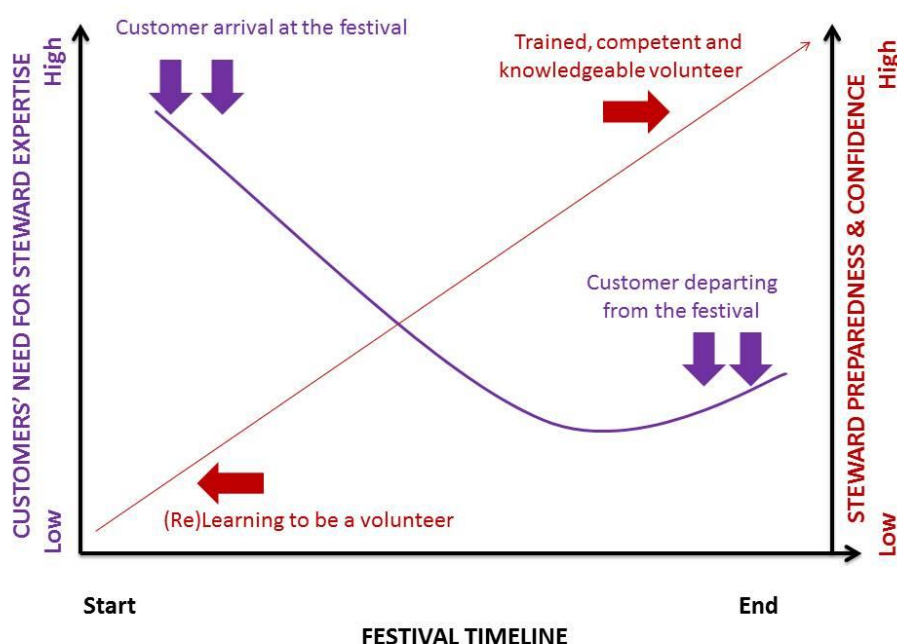
(Stadler, 2013; Wilks, 2013). As already stated, tacit knowledge is 'hard to express or articulate', and for it to be 'seen and known' by others it undergoes conversion into explicit knowledge (Newell *et al.*, 2009, p.4). In relating routinized and embedded knowledge to the SECI knowledge spiral (Nonaka & Takeuchi, 1995), this would represent the movement from 'combination' to 'internalization', where explicit knowledge becomes operational in the knowledge creation process. This can also be likened to the constructivist discourse asserted by Schultze and Stabell (2004) (see Section 2.2.2). Fundamentally, for organisations to facilitate knowledge sharing amongst a community it requires the ability to extract that which is unknown and unseen, and make it explicit (Nonaka & Takeuchi, 1995). This process requires motivation to share knowledge, and the presence of conditions that are classed as knowledge enablers (Ichijo *et al.*, 1998). These factors might include good management; respectful co-workers; corresponding values and organisations manifestations, such as a positive organisational culture, teamwork, openness, and good leadership (Foss, 2005). Many of these elements also emulate the contributing factors for a satisfying volunteer experience and encourage repeat volunteering.

A 'learning organisation' embraces 'organisational learning' and actively reflects and embeds this in the organisational culture, infrastructure, motivational tools; and, management support (Jashapara, 2011; Newell *et al.*, 2009). Through more focused selection of volunteers and their subsequent training, this combination of actions may create knowledge that is more 'sticky' (von Hippel, 1994) to an organisation particularly through a continuance commitment (Holmes & Smith, 2009) and episodic, repeat volunteering (Bryen & Madden, 2006; MacDuff, 1991). As a result of leveraging knowledge reproduction cycles, an organisation has the opportunity to reduce the 'wasteful cycles of relearning' and the possibility of organisational failure (Ragsdell *et al.*, 2013). From a practitioner's perspective, better person-role matching might also enable organisations to move away from scheduling (seemingly) too many volunteers on shift, in the hope that 'most' turn up, and that 'some' are good enough.

However, to manage person-role matching requires additional time to conduct the pairing, and the need for (and thus cost of) specialist resources to manage the processes with rigour. This would be subject to justification of costs versus the potential (long-term) benefit to the volunteer community and (repeat) knowledge flows.

Where participants perceived they were knowledgeable or at least supported to gain new knowledge, it corresponded they also sensed the organisational culture to be conducive to (successful) KS, and participants tended to have a more favourable relationship (engagement) with the organisation: a link that is supported by the findings by Ichijo *et al.* (1998). In the analysis section of this chapter, Una [124:3] reflected on the knowledge stocks of volunteers (as a whole community) and the customer's relative need for that knowledge. She said, '*day one we have no info. By day three, we have info but everyone knows what they are doing, so we become obsolete*'. This is a pivotal observation connecting the possession of personal knowledge and the transition from the process of (perceived) unknowing to (cognizant) knowing. Figure 7 sets out how this misalliance of volunteer skill level and customer need may be represented.

**Figure 7: Indicative customer needs versus volunteer expertise chart**



Source: Author

At the beginning of the festival customers have a high need for knowledgeable volunteers. This diminishes over the life of the festival, yet has an upward kicker at the end when customers might need assistance in departure from the festival. Clearly, this is reflective of the typical needs of customers collectively, and does not reflect individual emergencies. At the commencement of their volunteering, volunteers are immersed in a brief, yet steep, learning experience in order to (re)learn knowledge. At this point of volunteering they hold few (relevant) knowledge stocks, and this gap between skills and challenge is reminiscent of the concept of 'flow' (Csikszentmihalyi, 1990). As a result, many volunteers feel anxiety at the start of their volunteering experience. This is in contrast to the end of the festival, when volunteers have accomplished the relevant situated learning and successfully applied their knowledge in practice. At this point, volunteers feel more contented with their skills versus the challenge, yet there is less need for that knowledge by customers. One of the implications of Figure 7, for management, is that ideally the organisation (and customers) requires optimal confidence and knowledge from stewards when the festival starts whereas, in reality, that confidence manifests itself towards the end of the event lifecycle. Volunteers were therefore in 'flow' (Csikszentmihalyi, 2002) when they were least required to be so.

The implication for volunteers is that a period of feeling unprepared and under-confident is likely to be mitigated by the end of the festival. At this same point in time, the motivation to volunteer is usually satisfied (Clary *et al.*, 1998; Nonaka & Konno, 1998). Contributing to volunteer satisfaction is the transition from initially been out of 'flow' and having a low sense of self, to a position of achievement and fulfilment of any personal goals that were a function of the act of volunteering. An analysis of the participants' lived experiences has suggested that volunteer experiences could be transformative. This was evident where individuals met the challenge of the role or through the acquisition of additional skills, or both. The result was to make each person stronger from that experience (Csikszentmihalyi, 2002). However, if this pattern was

not fulfilled, there was a risk that volunteers will depart from the festival with their original motivation to volunteer not being satisfied and thus less likely to repeat volunteer (Bang *et al.*, 2009; Love *et al.*, 2012).

The link between knowledge management, a learning organisation and organisational learning has been made previously (Jashapara, 2011; Newell *et al.*, 2009), and has further been established as being linked to business performance and ultimately competitive advantage (Argote & Ingram, 2000; Newell & Scarbrough, 2002); therefore, it is in the interests of managers, leaders and the organisation as a whole to engender such learning environments. A culture that is supportive of knowledge acquisition, or learning, inspires individuals to take measured personal risks in relation to being confident to apply their learning through KS, to actively transfer knowledge and create new knowledge (Gorelick *et al.*, 2004). The creation of new knowledge and retention of prior knowledge contributes to the expansion of the quality and quantity of knowledge (Nonaka & Takeuchi, 1995). Further, a learning organisation with an organisational learning culture that demonstrates effective knowledge management practices will manifest such behaviours into everyday routines, practices and processes (Newell *et al.*, 2009). It is these knowledge practices and associated behaviours that are likely to optimise both an organisations' human resources and the use of their respective (tacit) knowledge stocks, and thus result in organisational success (Raelin, 2008). This thesis aimed to investigate 'how' and 'why' festival volunteers share knowledge, and as a result of this chapter it may be concluded that 'why' is acutely influenced by a volunteer's transition to become knowledgeable through the presence of knowledge enablers and the absence of knowledge barriers. These factors are intrinsically connected with the knowledge environment that is created by the festival organisation and the community of practice: an environment that is conducive to convert tacit knowledge to explicit knowledge, and subsequently empowers knowledge owners to share their knowledge stocks.

## **Chapter 7 : Conclusion**

### **7.1 Summary of thesis**

This qualitative research study intended to investigate volunteer stewards' experiences of sharing knowledge at pulsating UK music festival organisations. Specifically, the project aimed to investigate how and why festival volunteers share knowledge in pulsating UK music festival organisations, through an interpretation of volunteers' lived experiences of knowledge sharing during the event lifecycle. The anticipated contribution of this research was to provide a deeper insight into the phenomenon of how and why temporary festival volunteer resources share knowledge, within the context of temporary, pulsating UK music festival organisations. This research was inductive in nature, and did not set out to test specific theories or hypotheses, and the resultant findings do not create a new theory nor are they generalisable. The findings connect with critical literature and theories to generate insightful interpretations of the participants' experience of the phenomenon. The interplay between the theoretical and empirical findings concludes that an 'optimal' volunteer experience is desirable to enable effective knowledge sharing; this is conceptualised in Figure 8 (Section 7.2).

The originality of this research can be identified through its combination of methods employed and subjects studied in researching the identified phenomenon. That is, using qualitative phenomenological methods to explore and interpret knowledge sharing experiences of UK music festival volunteers. It was hoped to contribute knowledge across three relevant subject areas (per Figure 1), and benefit practitioners with an interpretation of the empirical findings, with an understanding of motivations to share knowledge, and how knowledge flows through these organisations. The insights of this research may also assist festival and volunteer leaders to understand the benefit of encouraging repeat volunteering.

Knowledge is socially-constructed and socially-communicated. Therefore, knowledge sharing is not confined within an organisation through formal and structured channels, and may be conducted through informal and unstructured channels. Successful management of knowledge activities within an organisation has the ability to improve business, innovation, and competitive advantage. Volunteers are critical to this success and are more than just a cheap and large resource pool; they have the ability to be an active component in the overall knowledge management activities of a festival organisation. Volunteers can partake in activities focused on knowledge creation, knowledge sharing, knowledge retention, and codification, or be recipients of knowledge, or all of these. Therefore, where volunteers are integral to such knowledge management activities, it reinforces the importance of these resources, and the untapped potential that could contribute to organisational performance, and thus its competitive advantage.

The context for this research was the UK festival sector, and the thesis has examined temporary, pulsating festival organisations and temporary voluntary resources recruited to assist in the delivery of festival events. From an academic perspective, this is an under-researched field of study. This study has particular interest in knowledge management, volunteers, and festivals. At the cross-section of these fields, there are few empirical studies contributing to the academic knowledge base. Notable exceptions that are pertinent to this study are the following qualitative studies: first, a study focused on knowledge management within a drag queen community as a means of co-creation of festival content (Stadler, 2013; Stadler *et al.*, 2014; Stadler *et al.*, 2013). Second, research into knowledge management in the voluntary real ale festival sector focusing on festival organising committees (Ragsdell & Jepson, 2014). Third, a study aimed at understanding the experiences of volunteers at a sporting mega-event with a view to improve future management of volunteers at events (Wilks, 2013). While these findings are of interest and value to this research, there are no directly comparable studies. This fact positively reinforces the originality and

contribution of this study, and contributes to an emerging body of knowledge being produced in the field.

Chapter 4 revealed volunteers as a collective, and illustrated how they were the embodiment of the festival; the 'eyes', 'ears', and 'face' of the festival. This metaphor serves well to describe volunteers as the interaction point between attendees and 'the festival'. However, it does not recognise the distinctiveness of the volunteer community members. This chapter aimed to recognise the characteristics of participants through their detailed descriptions. The researcher's interpretation of the volunteering experience was constructed by gaining 'insiders' first-hand perspectives, and through participants' insights into facets that support communities function productively. This chapter has suggested that an understanding of the common personal characteristics, rather than what is 'typical', would facilitate organisations to more effectively design a community and to stimulate the 'aliveness' so crucial for a successful community of practice, and thus create the conditions conducive for successful knowledge sharing. The effective working of communities of practice produces greater learning, and thus performance, from within the community. Central to this argument has been that a community's performance output is grounded within the interconnected community of like-minded people, and if the members are 'selected' more effectively, this realises the greater probability of achievement. Festival communities are temporal in nature, and do not benefit from longevity or consistency of membership, thus most people make 'dormant' their guise of festival steward until the next 'pulse' at which point they reengage with the festival organisation, their 'festival friends', and reignite the knowledge from the previous year. The temporal nature therefore suggests better design and volunteer processes which focus on the distinctiveness of the community and its members.

Further, Chapter 4 aimed to explore motivations to volunteer. Reasons for volunteering were personal to each individual, and while there was commonality across the participants, there was not one pre-defined motivation. Similar to motivation to



attend a festival, the motivations to volunteer were layered, and it was suggested, may change over time through the act of repeat volunteering. This chapter also outlined the experiences of volunteers during the festival, exploring of accounts of volunteering at the festival, which fluctuated from boredom and suffering to having fun. The findings demonstrated the nature of volunteering and of volunteers, with a need for them to be flexible. Understanding individual's motivations through this research was important, as it was a factor in achieving satisfaction. Literature suggested that where a volunteer felt satisfaction they were more inclined to perform more effectively and more likely to repeat their act of volunteering to recapture that feeling of satisfaction. It was therefore concluded that a well-performing volunteer will be more likely to engage in knowledge activities, and a repeat volunteer will return with embedded tacit knowledge, consequently an understanding of motivation is a factor in successful knowledge management for a festival organisation.

Chapter 5 set out the organisational context and conditions of knowledge practices in which temporary volunteer resources operated for a finite period. The influencing nature of situated learning and associated conditions on knowledge practices were explored. The empirical evidence suggested volunteers experienced structured and formal, as well as unstructured and informal methods of knowledge sharing. Further, the presence of informal knowledge activities was particularly noteworthy at music festivals and amongst festival volunteers due to the social nature of both knowledge and the hedonistic festival environment. In addition, this chapter identified the prevalence of social interactions that occurred on and off shift. These could be attributed to a prevailing sense of community and a sense of belonging, which volunteers experienced in their role of 'legitimate peripheral participants'. In contrast, these findings also gave an insight to the less positive side of communities of practice of volunteering at festivals. However, in concert with Pemberton, Mavin and Stalker (2007), more empirical work is needed to understand any (negative) power

relationships and interactions that may influence knowledge sharing within communities of practice.

Chapter 6 reviewed personal knowledge and knowledge transitions among the festival volunteer community: notably, how and why social actors used tacit knowledge. Generally, it found that common sense knowledge was required for typical volunteering duties, which would align with the operational nature of the steward role. This chapter builds on the findings of the previous chapter where the wider organisational environment and learning and the nature of the knowledge practices available were revealed as being both 'alive' and interactive. The 'working' conditions within the community seemingly emulate the (positive) conditions that were conducive to KS, and limited barriers to knowledge sharing were found. This chapter focused on the transition to learn or re-learn how to be a volunteer and how prepared and confident they felt. It established that practice-based learning was evident, and that through the situated practice of learning by doing, individuals found success, or worked together, to become prepared. At this point, they achieved 'flow'. Although festivals did not ask for or check stewards' existing skill levels, such skills were present and were applied while carrying out their duties. The research participants suggested that they sought out, and where motivated by, volunteer experiences that were separate and distinct from their daily work lives, an escape from normality.

The chapter moved on to review evidence of re-using tacit knowledge from prior years, or knowledge reproduction cycles, and examined the association of repeat (or bounce-back) volunteers with tacit knowledge usage. As evidenced in the literature review, the conditions for knowledge sharing were similar to the conditions to encourage repeat volunteering, therefore motivated individuals shared their tacit knowledge to the advantage of both those around them and for the organisation. Further, through the act of encouraging repeat volunteering, literature suggests that in subsequent years individuals benefit from their own reproduction of knowledge and by

becoming prepared and confident in a more expedited manner; that is, achieving 'flow' more readily.

This thesis aimed to investigate how and why festival volunteers share knowledge in pulsating UK music festival organisations, through an interpretation of volunteers' lived experiences of knowledge sharing during the event lifecycle. To achieve this aim, this project set out five supporting objectives, these are examined now. Objective one sought to identify common characteristics perceived by volunteers to qualify them for the practice of volunteering, in particular as they relate to the sharing of knowledge vital to the success of their role and the festival. There was consensus that no such thing as a typical volunteer existed, however many positive common characteristics were identified, such as happy, outgoing, open, friendly and approachable. In combination, these characteristics ostensibly contributed to the co-construction of festivities for consumers and the creation of a sense of (volunteer) community, thereby engendering knowledge sharing.

Objective two explored the range of motivations to volunteer at festivals, with special reference to motivation as context for and/or driver to knowledge sharing. Motivations were found to be multi-layered, including free entrance, altruistic (or self-interested) motives, new or different experience, employment profile, and meeting new people and developing social networks. The motivation to volunteer was similar to the motivation to attend music festivals. In both cases, if the original intent was satisfied, a continuance commitment could ensure in the right conditions.

Objective three analysed the knowledge stocks used by volunteers during the festival lifecycle. Typically, participants reference common sense knowledge. However, respondents did not particularly recognise the value of their personal knowledge stocks, nor on the face of it, when and how they were sharing knowledge.

Objective four intended to investigate individuals' views on how organisational forms and structures at festivals facilitated knowledge management activities and

outputs. This thesis found that organisational learning structures consisted of formal and structured learning interventions, together with informal and unstructured learning. The latter was particularly seen to be as a positive consequence of the 'alive' nature of the community of practice. Further, informal and unstructured learning occurred naturally in the course of volunteering, both on and off shift; this was as a consequence of the social nature of volunteers and (constructed) opportunities for social gatherings.

Objective five examined the perceived stimuli, catalysts, and impediments to the sharing of knowledge at festivals. There was little evidence amongst the research subjects as to why knowledge sharing would be impeded. However, a number of knowledge enablers were identified included the 'alive' nature of the volunteer community, and opportunities for social interactions on and off shift, which were particularly engendered and supported by creating a sense of belonging to the community. This sense of belonging in turn is created by co-locating stewards in one physical space (e.g., 'crew camping'); providing central spaces for social interaction (e.g., Steward HQ) and reasons for people to congregate (e.g., phone-chargers, or hot food and drink); encouraging community rituals and artefacts (e.g., hi-vis tabard, ID badges or lanyard, mug); and emphasising being 'part of the bigger whole'. Coincidentally these knowledge enablers also overlap with conditions that are indicated to be conducive for repeat volunteering; therefore, any effort to enhance organisational catalysts and stimuli (and reduce impediments) can both enable knowledge and potentially create conditions conducive for repeat volunteering.

The interpretivist approach of this research, influenced by hermeneutic phenomenology, has a two-fold effect: it contributes to the originality of this thesis and has allowed an in-depth exploration of festival volunteers' experiences and their knowledge activities. It has been asserted that an effective phenomenological researcher establishes the 'hallmark' of authentic or 'valid' constructivist or phenomenological inquiry through representing a balance of all views (Lincoln *et al.*, 2011). In this thesis, such balance was demonstrated by the use of raw material from

the full range of participants (both interviews and diaries), substantiated by embedding quotes using their own language and imagery, and participants can be seen to be represented across the themed-based chapters in Appendix XI. As expressed earlier, to establish credibility and assure quality, this research particularly favours the broad principles developed by Yardley (2000). As such, this research has been sensitive to its context from the early stages, and throughout the research. The researcher has maintained a commitment to quality and demonstrated rigour throughout the project, and shown attentiveness and care to the research subjects and process, and through a thoroughness in the use of the chosen methods and raw material collection techniques. The researcher asserts that transparency and coherence have been satisfied, by clearly demonstrating how the research was designed with strong supporting arguments, in Chapter 3.

Finally, each of the discussion points have confirmed impact and importance to extant literature, imparting points of interest directly from the findings. In addition, Creswell (2013, p.260) suggests five standards against which to assess the quality of phenomenological research. These cover conveying the central tenets of phenomenology, clearly articulating 'the phenomenon', using a recognised analysis procedure aligned with phenomenology (e.g., van Manen, 1990), capturing and expressing the essence of the lived experience, and finally the researcher is required to be reflexive. This researcher asserts that all of these five standards were met during the study, and Table 15 demonstrated the evidence against each standard.

In summary, four core knowledge-related themes emerged from the data collection and analysis: distinctiveness, motivation, community, and knowledge (see Table 1). The thesis dwelt in the distinctiveness of individuals within whom the (tacit) knowledge stocks were embedded and explored their lived festival experiences. Factors influencing volunteering motivations and experiences were explored and interpreted. At a macro level, the concept of a community of practice (Lave & Wenger, 1991; Wenger, 1998) was core to this research, as how knowledge and the sharing of

knowledge was routinized into practice and process (Stadler, 2013; Wilks, 2013), and subsequently how stewards intuitively and informally used personal knowledge stocks through new or renewed personal networks. These factors were connected through two factors: first, through the process of the volunteering experience from the initial application through to completion of (annual) volunteer duties; second, by incorporating knowledge activities into the act of volunteering, such as knowledge acquisition, conversion (from tacit to explicit), sharing, and reproduction. Festival organisations' people practices and their leaders, as well as the community's context influenced these knowledge activities at an individual level.

This thesis has concluded that an understanding of the motivations of stewards (the 'why' of the aim), and more explicitly assuring these are satisfied, is key to achieve an engaged volunteer and overall the idealised or optimal situation of a 'good' festival volunteering experience. The result of which directly contributes to successful knowledge activities (the 'how' of the aim). Moreover, an optimal volunteer experience is influenced by combining opportunities for learning with satisfying personal goals and needs through the act of volunteering, while also creating a meaningful festival experience. In the context of music festivals, appropriate situated learning is a mixture of co-constructing knowledge enablers and the distribution of targeted and appropriate know-how. These initiatives ideally are combined with pairing 'old timers' with 'apprentices' and stimulating an energised, 'alive' community of practice that is passionate about the wider organisation for which they provide their time and services.

An optimal volunteer experience is an amalgamation of a supportive network of community members, motivational 'managers', being 'part of it', being well prepared and confident, engaged with the organisation's *raison d'être* and finally, the individual's motivation to volunteer being satisfied. Accordingly, the volunteer experience is strongly influenced by the perception of individual performance, personal commitment to work, engagement with the organisation and the quality of monitoring/management

received. Having volunteers who have achieved an optimal volunteering experience is important to festivals as the indicators are that an optimal experience is more likely to yield future return volunteers (bounce-back), and a continuance commitment. With returning volunteers, the festival benefits from a higher level of personal engagement from the individual and a high degree of trustworthiness. These factors are important for the roles undertaken by festival stewards, in whom the health, safety and well-being of consumers are (in part) dependent. In addition, these factors lead to greater knowledge flows into the organisation through peer-to-peer knowledge sharing, and thus reduce the formal training, and associated expense. In the long run, these outputs contribute to the customer experience and thus improved business performance, and ultimately organisational competitive advantage.

## **7.2 Originality and contribution**

Knowledge management in the volunteer workforce within music festivals is an important area worth researching for a number of reasons. As explored in Section 2.3, there is very little music-festival specific research, and there are no comparable studies that focus within the organisation itself on volunteers and knowledge management. This thesis makes a distinct contribution to the body of research where economic arguments and narratives predominate. There is a real opportunity cost for Knowledge Management Studies in this context that is currently not being leveraged, and likewise there is space for and originality of studies of knowledge management within Events Studies. The lack of such research is short-sighted because knowledge management is vital to competitiveness and the service quality of events; that is, knowledge management can have an economic impact, albeit a 'soft' impact which is thus missing. Further, the context of the music festival specifically makes this research contribution interesting, particularly given the festival lifecycle, and this is evident in two respects. First, the pulsating nature of the festival (see Section 1.2) creates an organisational context and 'working' environment different and distinct from many other volunteering

opportunities. The physical working environment of a music festival (green fields, subject to (inclement) weather, with the presence of alcohol and drugs) is usually distinct and different from non-event volunteering, and oftentimes from other event volunteering. Second, it has been noted (see Section 2.4.2) that festival volunteers are typically 'episodic' and 'occasional' (MacDuff, 1991, 2005), referring to a flexible relationship with the organisation for short periods of regular volunteering. Therefore, the opportunity to volunteer is restricted to annual events, and thus leads to its intermittent, yet potentially recurrent, nature of volunteering behaviour, which is different from many other (regular) volunteering opportunities. Further, and while not tested thoroughly in this research, the variety of festival volunteers may be different from the profile typically associated with volunteering in voluntary and non-profit organisations. Common traits of volunteers (see Section 2.4.2) include demonstrating high levels of contributing and giving to society and above average education and occupations (Reed & Selbee, 2000). Whereas this research anecdotally observed festival stewards in this sample were sourced from a broad range of educational and occupational backgrounds. Additional research would be useful to understand the profile of music festival volunteers in comparison to other events and indeed in comparison to other situations not related to events or tourism (i.e. voluntary and non-profit organisations).

In addition, the focus on knowledge management amongst the volunteer workforce within music festivals is different from volunteering within non-events and other (non-music) events organisational contexts. While all volunteering is a prosocial behaviour (Clary *et al.*, 1998), and the fundamentals of an individual offering their time freely is not different based on the context of volunteering, there are differences at music festivals. While there may be similarities with other annual events organisations, the pulsating nature of the organisation and the episodic behaviour of volunteers make the study of knowledge management interesting, and it is notably different from other contexts. This is not least due to the physical location for the volunteer work being



typically in a field, with the presence (and use) of drugs and alcohol by customers (and volunteers), working shift patterns (including night shifts), and the lack of formal, structured supervision in these circumstances. Music festivals are also markedly different from other events, as they have been noted as being somewhat chaotic in their organisation and management behaviours (Love *et al.*, 2012). The character of music festivals also produces a less formalised and structured employment environment for volunteers, where organisational employment policies, practices and procedures are scarce to non-existent. Where volunteers enjoy regular frequencies of engagement with an organisation, they will also benefit from being a member of a regular community and knowing their 'assigned' role, which is markedly different from festival volunteers. While this thesis did not seek to establish a comparison with other volunteering contexts, the findings demonstrated that music festivals seemingly had particular aspects that are less likely to be found in other events or non-events situations, and would thus be of interest for further study.

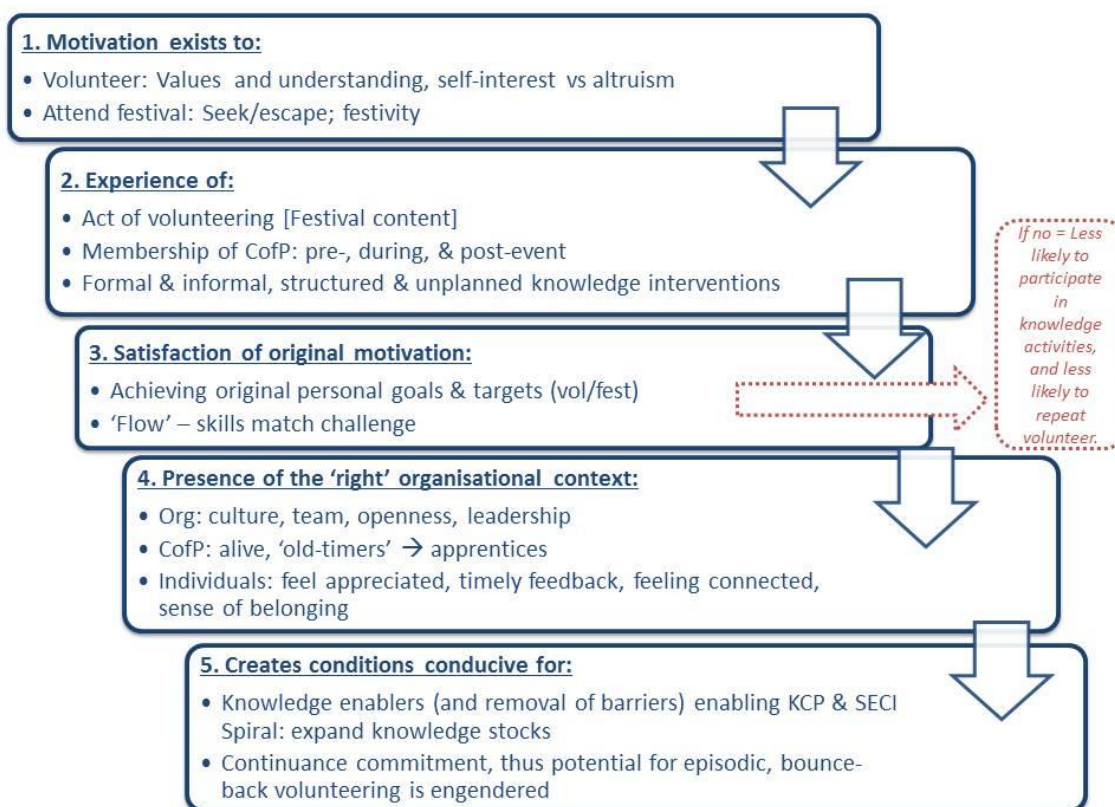
The literature review chapter demonstrated the dominance of ICT-related knowledge literature, and consequently the opportunity for research into the 'softer' side of influencing factors for improved knowledge practices. Moving away from the reliance of ICT in managing knowledge is particularly pertinent to this research, as temporary organisations, such as festivals, are notable for the absence of ICT-enabled knowledge capture. As such, these organisations are reliant on returning human capital and their personal knowledge stocks. It has previously been established that knowledge is embedded in those who know it, and that valuable assets are free to 'walk out of the door at the end of the day'; consequently, this potentially jeopardises the valuable resource of knowledge. In the case of festival organisations, they know for certain that volunteers are engaged for only a finite time, with no guarantee of recurrence. Therefore, without any contractual arrangements in place, it is incumbent on organisations to encourage and entice individuals to return. Retaining volunteers and encouraging repeat volunteering is a critical tool in reduction of time and money

invested in recruitment and training (Bang *et al.*, 2009; Ragsdell & Jepson, 2014). As a result, it also supports the retention of (tacit) knowledge, without which knowledge leaks out of the organisation. This is also dependent on an organisational culture and knowledge-enabling conditions that are conducive for both knowledge activities and for a good festival volunteering experience.

Where volunteers are situated in a green field at a festival, they do not have access to technology, nor are they reliant on it; as a result, the ICT-dominant knowledge management literature has reduced relevance in this context, and reveals a gap for new empirical research contained in this thesis. At festivals, decisions are made based on volunteers own (tacit) knowledge stocks and any tangible (explicit knowledge) resources provided by the organisation. As knowledge acquisition is not necessarily reliant on technology, and knowledge capture is not necessarily as efficient as it could be at festivals, the human social actor who acquires knowledge through training and other interventions is often the medium in which knowledge is stored. Therefore, it is incumbent on festivals to improve their knowledge capture processes and to encourage repeat volunteering, which this study asserts is contingent on individuals having an 'optimal' volunteer experience. Through the encouragement of repeat volunteering, festival organisational can assure the return of the social actor, within whom precious tacit knowledge is stored and upon whom the knowledge reproduction cycle is thus reliant during the festival event lifecycle. In an attempt to bring this optimal experience of successful volunteering and knowledge activities together, Figure 8 below interlinks the key findings of this thesis in an indicative conceptual diagram.

The author generated the diagram in Figure 8 from the findings, and the model conceptualises the optimal 'virtuous circle' that would represent a good experience of a festival volunteer, which this thesis suggests is central to knowledge activities. The model diagrammatical shows the connected nature of experiences and conditions of volunteering and festival attendance with knowledge sharing.

**Figure 8: Indicative optimal experience of volunteering and knowledge**



Source: Author

This diagram reflects the optimal or idealised situation, and assumes a good experience. As a caveat to the diagram, the author acknowledges that not every volunteer experience is a good one, and accordingly there are potential exit routes from the process for a variety of personal or role-related reasons. Further, while a 'good' experience does not guarantee knowledge sharing nor repeat volunteering, a combination of factors that contribute to a good volunteering experience are characteristically enabling factors that may engender such behaviours. It should be noted that the impact of enabling factors conducive for continuance commitment and thus engendering repeat episodic, bounce-back volunteering is not evidenced from these findings, although has been indicated as a potential outcome through existing studies (for example, see: Bang *et al.*, 2009; Bryen & Madden, 2006; Elstad, 2003; Holmes, 2008; Holmes & Smith, 2009; Love *et al.*, 2012; MacDuff, 1991, 2005; Slaughter, 2002).

The optimal experience commences with the requirement for festival leaders to understand the factors that lead to the satisfaction of individuals' motivations to volunteer. These factors include the connected motivations of original aspiration to attend a particular festival (e.g., seek/escape, festivity, hedonism) and stimuli for volunteering their personal time and energy (e.g., ability to express personal values such as altruism, and opportunity for new learning and exercising new skills). The optimal process continues through the very act of volunteering, in the course of which volunteers experience membership of the community (or communities: festival and volunteer). Typically, interactions with the volunteer community of practice commence prior to the festival, and operate in the virtual online space before moving to the physical (green) space of the festival. Knowledge interactions, regardless of location, are reliant on exchanges between old-timers and newcomers. They are formal or informal, structured or unplanned, and may be enacted in a controlled manner by organisation, or spontaneously by community members. The opportunities for situated learning, and the successful application of knowledge in a festival context, has the potential to influence repeat volunteering and thus influences the process of knowledge creation, conversion, and sharing. The optimal experience may also be influenced by the experience of the festival content, although this was found to be of lesser influence on satisfaction and indicators of repeat behaviour. What is important to the optimal experience, is that the original motivation(s) to volunteer is satisfied by the individual, and this is also associated with being 'in flow' for their volunteering role, although this might only be achieved at the end of the act of volunteering.

Where the 'right' organisational context is present, the conditions conducive for effective knowledge practices and enabling organisational learning are created. These conditions include the right organisational environment (e.g., culture, team, openness and effective leadership), individuals feeling engaged and appreciated, and the 'aliveness' of the community of practice that create the conditions for 'bounce-back' episodic volunteering (Bryen & Madden, 2006; MacDuff, 1991). Ultimately, the optimal

process of a good volunteering experience can result in repeat volunteering and a continuance commitment (Holmes & Smith, 2009), thus enabling future knowledge activities. While the outcomes of continuance commitment and repeat volunteering have not been investigated nor proven in this thesis, they are suggested by literature. The benefits to the organisation of repeat volunteers manifests itself in reduced training needs and expense, the benefit of 'old-timers' returning with stocks of organisational tacit knowledge, and ultimately improved opportunity for business performance and competitive advance. The link between the suggested optimal process and the outcomes of continuance commitment and repeat volunteering would be an interesting area of future research.

Further consideration of this conceptual model and the connection with the SECI spiral model (Nonaka & Takeuchi, 1995) illustrates how the knowledge conversion process is enabled by the process of volunteering within this community of practice, where the potential for repeat volunteering outcomes reinforces the consolidation of tacit to explicit to tacit knowledge with each volunteering event. To explain further, SECI represents how knowledge passes through processes to convert from tacit through to explicit, and in so doing, expands the quality and quantity of knowledge stocks for an organisation (Nonaka & Takeuchi, 1995). This concept is enhanced through the recognition of enablers to the knowledge creation process, including the 'right' context such as physical, virtual and emotional spaces, or '*ba*' (Nonaka & Konno, 1998). In essence, what is crucial to this entire process is the 'how' and 'why' of knowledge activities, both of which are incumbent on human actors who are conduits for knowledge and knowledge activities.

In the context of music festivals, this research has considered how the experience of volunteering has impacted knowledge activities, and why volunteers engage in knowledge practices. For that reason, the optimal process of a good or idealised volunteer experience is central to the knowledge creation process, and thus can be viewed as an enabler of how and why knowledge activities are practiced in

music festivals. It is also important to note in the motivation-satisfaction-repeat cycle, where motivations to volunteer are not satisfied, and a poor experience ensues, conditions conducive for knowledge activities and/or for continuance commitment are not created, and thus volunteers are less likely to repeat volunteer. Therefore, the knowledge reproduction cycle will not persist.

Based on the findings of this thesis, a further contribution is a number of practical recommendations (see Table 24) for volunteer coordinating organisations and event stakeholders. These fall within two categories: areas for continuance (i.e. those aspects that should be maintained because they contribute to effective volunteer co-ordination and experiences) and areas for improvement (i.e. those aspects of volunteer co-ordination that are either currently lacking or require development or enhancement).

Table 24: Practical recommendations for volunteer coordinators and event stakeholders

Areas for Continuance	Areas for Improvement
<ul style="list-style-type: none"> <li>• High levels of trust of individuals</li> </ul>	<ul style="list-style-type: none"> <li>• Use training to reinforce the importance of volunteers:               <ul style="list-style-type: none"> <li>○ As front line staff for customer services and health, safety and welfare purposes</li> <li>○ Reinforce the importance of the 'uniform' as part of community</li> <li>○ Face to face induction meetings, including Festival Leaders</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>• Encourage individuality and freedom to act in how to perform role</li> </ul>	<ul style="list-style-type: none"> <li>• Leverage the virtual communities and transition to physical communities</li> </ul>
<ul style="list-style-type: none"> <li>• Open management/supervision style</li> </ul>	<ul style="list-style-type: none"> <li>• Codification of (tacit-explicit) knowledge</li> </ul>
<ul style="list-style-type: none"> <li>• Formal, structured training</li> </ul>	<ul style="list-style-type: none"> <li>• Encourage post-event feedback</li> </ul>
<ul style="list-style-type: none"> <li>• Provide opportunities for social networking (physical and virtual)</li> </ul>	<ul style="list-style-type: none"> <li>• Focused utilisation of experienced, repeat volunteers or 'old timers'</li> </ul>
<ul style="list-style-type: none"> <li>• Embed and routinize knowledge management processes and policies</li> </ul>	<ul style="list-style-type: none"> <li>• Good basic planning and communications</li> </ul>
	<ul style="list-style-type: none"> <li>• More frequent contact and communications during the year</li> </ul>
	<ul style="list-style-type: none"> <li>• Understand individual motivations to volunteer</li> </ul>
	<ul style="list-style-type: none"> <li>• Person-role match</li> </ul>

Source: Author

This research clearly demonstrates that where the organisation maintains high levels of trust towards volunteers, the volunteer is empowered with freedom to act and thus perform their role to the best of their ability. Further, such person-specific performance of the role adds to the consumers' experiences and thus may contribute to the co-creation of festivity. In a similar vein, an open leadership style engenders the flexibility and freedom cited previously. Areas for continuance also include formal, structured training, the provision of opportunities for social networking (physical and virtual), and embedding and routinization of knowledge management processes and policies. These three areas of existing practice are also areas of future improvement, to which this section now turns.

Through the use of existing training platforms and opportunities, it is recommended that volunteers are educated to reinforce their importance as part of the community and the festival. The findings of this thesis demonstrated that both understanding their importance and feeling appreciated contributed to positive feelings about their involvement and gave the participants a sense of their impact, thus satisfying their original motivations to volunteer. In particular, it would be important to instruct volunteers on their central role as front line staff for customer services and health, safety and welfare purposes. Likewise, a simple element such as stating the importance of the 'uniform' for customers also underpins their understanding of and engagement with the community. Finally, to support the sense of personal value (self-interest) and being useful to others (altruism), the findings confirmed that the presence of key representatives from the festival at face-to-face induction meetings was important (see Section 5.5.1). While outsourcing the delivery of volunteer training to third-parties may be an efficient use of time and resources, the findings indicated that the presence of festival staff had a longer-lasting impact on volunteers and underpinned the importance of the stewarding activities for the festival organisation. In addition, the provision of a brief message from the most senior festival leader or owner about the importance of volunteers was reported to be inspirational and motivational.

Improvements are recommended regarding the establishment of the community of practice. Based on findings, it is suggested that there are more opportunities to leverage the virtual communities that already exist (see Section 5.5.5), and particularly to consider how these transition through to the physical communities of the event itself. In so doing, festivals have the opportunity to establish the community's sense of 'aliveness' pre-event, and integrate that during the event, with the aim being to engender feelings of preparedness and confidence. 'Aliveness' (Wenger *et al.*, 2002) is the outcome of a well-designed community that reflects the combined passion and concern demonstrated by everyday actions (see Sections 2.2.6 and 5.2). It also is the foundation for the community from which it can reach its maximum potential, and enable situated learning and legitimate peripheral participation. Through the achievement of aliveness, situated learning, and the sense of participation in the community, individuals will have a greater confidence and feelings of preparedness, which should enable the optimal state of 'flow' earlier in the learning process (see Section 2.3.1). Being in 'flow' benefits the organisation by enhancing the (festival and volunteering) experience; in turn, this will enable conditions for knowledge sharing and is likely to contribute to commitment continuance and influence repeat volunteering behaviour (Holmes & Smith, 2009).

It is further recommended that during the festival, more formal and structured activities are introduced to codify (personal) knowledge, thus making explicit that which was tacit rather than having it 'leak' out of the organisation. This will also enhance the 'corporate memory', which is comprised of a number of sub-tier knowledge sets linked by knowledge and/or data flows that result in day-to-day actions within the organisation (Beckett, 2000). Enhanced codification of knowledge can be derived, in part, through improving or initiating post-event detailed feedback from volunteers, where front-line volunteers have first-hand experience of what worked well and what did not work. Collecting, analysing, and implementing changes based on volunteer input, and indicating these changes at the subsequent annual event will demonstrate to



participants that they are being listened to and that their efforts and performance are appreciated and integral to organisational success. In a similar vein where festivals are successful in engendering a continuance commitment, individuals are likely to return for repeat, episodic volunteering (Holmes & Smith, 2009). Where this is the case, organisations benefit from returning 'corporate memories' and have an opportunity to use that experience and knowledge in a focused manner, and it is recommended that improvements are made to using 'old timers' within the community of practice. That is, it is recommended experienced volunteers be integrated into training and induction sessions to share their real-life experiences. This group should be scheduled strategically across shifts, perhaps working a 'buddy scheme' with first-timers and/or inexperienced volunteers, and be encouraged to participate in 'on-the-job' training and supervision with shift teams.

The findings also highlighted that getting the 'basics' right had a significant impact on volunteers' experiences. For instance, research found that the absence of good basic logistics planning and supporting communications prior to and during an event created anxiety and confusion (see Section 5.5.1). Therefore, eliminating such actions will enable more opportunities for volunteers to feel fully informed, well prepared, and confident. Likewise, more frequent contact and communications during the year (post-festival and prior to the new festival season starting) by the festival organisation with volunteers should engender a continued feeling of connectivity with the community. These actions are also more likely to support and encourage any continuance commitment an individual has, thus increasing the potential for repeat volunteering. The final recommendations are central to individuals having an optimal volunteering experience, yet may be difficult to implement and manage. It has been highlighted in Chapters Four and Six respectively, that both understanding and satisfying individual's motivations to volunteer (Clary, 2004; Clary *et al.*, 1998) and achieving a 'person-role' (Bang *et al.*, 2009; Wilks, 2013) match are outcomes which should be aimed for. However, it is recognised that these might be idealised situations

considering the generalised-nature of the recruitment processes and the lack of individuality or HR professionals managing it, as such, these two recommendations may prove difficult to accomplish. Where organisations were able to implement either of these elements, it may contribute to satisfying the original motivation and in achieving 'flow' more readily during the festival volunteering experience.

It is anticipated that the implementation of these recommendations is likely to produce outcomes such as improved volunteer performance, and contribute positively to the festival-experience and sense of festivity for both customers and volunteers alike. For volunteers, it is anticipated this may result in encouraging repeat volunteering, which enables retention of knowledge and contributes to the master-to-apprentice situated learning patterns. These recommendations are intended to assist practitioners with recruiting volunteers who fit the role and person specifications, and consequently should enable volunteers to have a 'good' or optimal volunteering experience. It is anticipated that this approach will ultimately contribute to organisational performance, and thus competitive advantage.

The findings of this study make a further contribution through policy recommendations that aim to improve the practice of volunteer coordination for the benefit of the Festival sector. There are two areas of focus: employment policy and policies focused on health, safety, and welfare. As outlined in Section 2.4.2, the route to volunteering differs according to the festival organisation. Where a festival does not recruit volunteers directly, they typically pay a minimum wage to a third-party organisation for each volunteer under a contract arrangement. Such organisations may be charity-based or profit-making. These arrangements raise a question of whether a 'dark side' of volunteering exists, where volunteers are potentially exploited for their free labour. It has already been established that isomorphic pressures exist within the sector (see Section 1.2.), which has led to the commodification of festivities for the purposes of 'eventification' or 'festivalisation' (see Section 2.3.1). While this thesis did not set out to explore the 'employment' conditions of volunteers, it might reasonably be

assumed that not all volunteers are treated equally during process of an organisation's pursuit of financial return. The sample included in this thesis was representative of positive experiences, and returned very little comment on feelings of exploitation, however in order to avoid such circumstances, it is recommended that the Festival sector adopts either a compulsory or voluntary code of best practice in the 'employment' of volunteers. This might include hours of work, (non-financial) rewards, conditions of work, and availability of (optional) formal events training. It is also recommended that this would be an interesting area of further study, both from the organisational and the individuals' perception of the treatment of volunteers.

Intrinsically linked with the first policy recommendation is the second recommendation of health, safety, and welfare training. The findings of this thesis have demonstrated how, despite being a rare occurrence, volunteers play a central role in the enactment of emergency procedures. As such, it is recommended for festivals to recognise a *de minimis* level of (compulsory) training on health, safety and wellbeing for volunteers. This might cover specifically identified roles, for instance volunteer supervisors, or roles positioned in or around large arenas or access points. In the case of supervisors, these stewards typically have previous festival-event volunteering experience, thus such training would be a sign of investment in and engagement with repeat volunteers. Returning volunteers are also more likely to demonstrate continuance commitment, and will benefit the organisation by returning with prior (tacit) knowledge and consolidate that with new (explicit) knowledge. In the case of both policy areas recommended, the Festival sector would need to balance policy initiatives with any impact on the perceived festivity enjoyed by volunteers; that is, due to the current freedom experienced, the possibility of more rigid rules and conditions may detract from that existing autonomy. Further, the findings of this thesis would suggest that the freedom to act within volunteering enables knowledge sharing and other knowledge activities, and this likewise contributes to the aliveness of the community of practice. Therefore, any policy changes may inhibit knowledge activities (enacted by

individuals) and the energy and rhythm of the community, which may have a negative impact on organisational performance and competitive advantage.

Turning to the methodological perspective of this thesis, the interpretivist philosophy adopted for this research study mean the results are not generalisable, yet notwithstanding that, this study offers one of the first interpretations of how and why the conditions of pulsating festival organisations influences volunteers to apply their tacit knowledge. As such it contributes to the paucity of Festival Studies literature, which thus relies on Event Studies (and thus generic) management theories, and demonstrates a gap in management arena within Festival Studies (Getz, 2010, 2012b). Limited Knowledge Management Studies likewise exist within the wider sub-field of Event Studies (Halbwirth & Toohey, 2001, 2002).

While not generalisable, the lessons garnered from this research makes a contribution in the following areas: first, it fills a gap in the area of the organisational knowledge management of festival volunteers in management of Festival and Event Studies. Second, this research recognises the impact of pulsating organisations' on knowledge activities, in so much as the volunteer resources expand and contract in line with the event, and thus with each refresh of the organisation a new cycle of situated (re)learning occurs. In addition, combining 'old-timers' and newcomers within the community gives rise to knowledge sharing activities, where conditions are conducive. Finally, this thesis uses festival volunteers' experiences to explore motivations and barriers to tacit knowledge sharing. Motivations to knowledge sharing were typically to conform to the community's routinization of knowledge practices reinforced by a common purpose and a sense of belonging, whereas there were few evident barriers. Seemingly, where barriers existed, it was due to individuals not conforming to the community's routinized behaviours. This behaviour was typically a manifestation of dissatisfaction with the act of volunteering; that is, the intent to volunteer was not volunteering itself but rather to gain access to the festival. As a result, these (small

number of) individuals did not gain membership to the community through legitimate peripheral participation.

### **7.3 Limitations of the study**

Considerable planning and pre-work was conducted in advance of the data collection phase. The resulting data is fit for purposes of the thesis, although is not without limitations and these are explored now. To commence, the participants for this research commonly expressed positive volunteering experiences. While this may be a true reflection of volunteers' experiences, it might also be attributed to the virtuous circle of one section of the volunteering population having a good experience, and that section actively self-selected them to participate. Therefore, it is possible that having a more positive experience equates to being more likely to spend time and effort to participate in a study. While this is acknowledged, the interpretations and conclusions have been made based on themes that reflect a consensus of experiences.

This study used a combination of interviews and diaries; as such, participants' research experience was of an interview, interview and diary, or diary only. During the interviews, the researcher was able to prompt participants to think more deeply about their experiences and probed further to reveal illustrative stories. The diary guidelines likewise encouraged such depth; however, did not allow the researcher the flexibility to probe and interact with the participant to qualify her understanding. Further, diarists who were interviewed prior to completing the diary were exposed to in-depth questioning, which may have more aptly equipped them to complete the diary. While the resulting output has provided valid and credible empirical data there may be variations in quality as a result, and the researcher cannot fully assure a consistent understanding of the complex or fuzzy concepts by the participants, such as knowledge activities, including knowledge sharing.

During the data collection phase, a £25 retail voucher was offered to thank participants for taking part in the research, and to incentivise the return of diaries. As a result, the take up of the diary was greater than expected (19 returned and usable), and in comparison to interviewees (n=17). A large sample was not expected or needed for a hermeneutic phenomenological study; however, a sufficient quantity of writing was needed to reveal the lived experience to facilitate interpretation. To assure quality, the cash was only granted after data checks were satisfied against previously outlined requirements (see Appendix V and Appendix VI). These required diarists to write a 'substantial amount', every day of the festival, and to return the notebook by a set date. Of those returning diaries, three did not receive the thank you due to late return (n=1) or insufficient quantity of writing (n=2); however, these diaries were still used in the analysis. While deploying a 'thank you' exposed a risk that participants may not fulfil the researcher's needs, this was understood at the start of the process and mitigated with the guidelines for completion and data checks. The researcher felt strongly, and remains confident in the assertion, that without a 'thank you', very few diaries would have been completed and/or returned. In fact, securing the return of the diaries was a laborious activity, even though the researcher had provided all the practical tools to do so very easily (e.g., pre-paid and addressed envelope). Typically, most diaries took about 6 weeks to return after the festival, and required the researcher to remind the majority of the diary-participants on more than once occasion. Participants were reminded that were the diary not returned by a stated date, they would not be eligible for the 'thank you' gift.

Diaries as a research method were expressly selected to enable participants a vehicle to record their personal experiences in their own words. On reflection, while participants have certainly done this, they have been most eloquent when describing their festival experience, as opposed their volunteering experience at a festival. The researcher was diligent in providing participants with detailed guidelines to encourage them to record knowledge activities during the act of volunteering, and any discussion

'off shift' about the volunteering role and knowledge sharing. However, many diarists wrote in general of their (physical and emotional) experience of volunteering, such as walking to and from shift, being very tired, 'chatting with others' (without the detail), along with being highly descriptive of the festival and its (cultural and hedonistic) experiences. Notwithstanding this, the diaries provide valuable data and are a rich addition to this study, and do not detract from the research.

#### **7.4 Recommendations for future research**

A number of future research areas have arisen from this research. The findings of this research reflect participants' positive volunteering experiences, who are often prompted to repeat their stewarding activities; to balance this, it would be noteworthy to establish whether a range of experiences exist across a volunteer population. If they do, to compare negative and positive experiences, particularly where individual's disengage and cease to volunteer at festivals. In so doing, it would be useful to establish whether there is any link to the quantity or quality of training and preparation, or indeed the presence or absence of knowledge enablers and barriers in their experiences.

Methodologically, it would be interesting to explore future research that structures the same sequence of research methods for all participants, which would assure a consistent research experience across the sample. Specifically, it would be interesting to produce a deeper and more intimate understanding of participants' lifeworlds using a smaller sample set, perhaps using interpretative phenomenological analysis (see Table 9). Specifically, it would be recommended to have a standard sequence of data collection methods for a small number of cases. Initially, engage participants in a short introductory interview to gain an understanding of their prior knowledge and volunteering experiences, and to explain the intent of the diary. Subsequently, they would attend a festival event and write their diary. Once the

researcher received the completed diary, and conducted an initial analysis, a follow-up in-depth interview would probe the event experience and clarify any details. Taking this approach will produce a different sample, and thus perhaps engender different interpretations and findings. With interpretative phenomenological analysis, it would be anticipated to create deeper, detailed interpretations, and to have a narrower and clearer focus on the individuals' sensemaking of motivation to volunteer and participation in knowledge activities.

A further area for future research lies in the field of common sense knowledge. These findings established that prior (tacit) knowledge and experiences augmented the formal and informal (explicit) knowledge flowing through the organisation, as well as being valued by fellow volunteers. Therefore, a consensus formed that volunteers with prior experience of volunteering, of employment, or life in general, were considered 'better' volunteers or perhaps more reliable to perform their duties. This was not linked with age *per se*; rather, it was reflective of the quantity and quality of life experiences providing a basic level of tacit knowledge and behaviours that were transferable to an event situation. Future research could explore the relationship between prior (transferrable) knowledge with the impact on volunteer experiences at different stages, for instance pre-event, during and post hoc.

Most research into communities of practice has explored physical communities, or remotely located communities (i.e., they are regularly not co-located). While these are valid and useful, this research has found virtual communities were integral to many participants' experiences of community cohesion and knowledge activities, particularly prior to the event. It would be interesting to explore the transitions from a virtual to physical place and space, and the subsequent end to the community or perhaps return to the virtual world of the internet after the event. It would be useful to understand the impact, experience, and value of these online communities of practice in respect specifically to individuals and organisations within the events sector; or conversely, the disadvantage to individuals where they do not access a virtual



community. Further, specific research into the advantage and potential of social media as a platform for knowledge activities during the pre-event phase would be of value to academics and practitioners.

This study adopted a general approach to knowledge activities across a broad population of volunteers of mixed backgrounds and abilities. It did not examine knowledge requirements to deal with specific sections of the volunteer population, and research into niche groups of volunteers would be welcome, for instance volunteers with differing learning abilities or requirements. The author of this research encountered two fellow stewards with disabilities, and reflected in her diaries on how they dealt with situated learning and induction training. The site tour provided a physical induction to the festival layout and this proved unsuitable for one colleague with multiple sclerosis. Similarly, a colleague with a hearing impairment commented, in passing, how she could not see (lip-read) or hear (both ears had hearing aids) the induction briefing. These situations raise questions of what knowledge is omitted if sections of the population are unable to access the standard formal and structured knowledge sharing events, and whether this ultimately influenced their experiences of volunteering. This study was unable to explore these particular cases further, as both scenarios were recounted at the end of the author's own festival experience, and therefore could not take part in the research. Future research would require a larger sample of volunteers with differing abilities, and to understand their experience and the opportunities for improvement.

This research focused on music and arts based festivals, and therefore part of the motivation to volunteer was attributed to access to that place and space to experience a specific festival environment and its content. An exploration of different types of festival events would therefore be of interest, such as book or food and wine, with a view to ascertain whether similar interpretations are replicated in respect to the phenomenon how and why temporary volunteer resources share knowledge, within the context of 'other' temporary, pulsating organisations. Similarly, this study was restricted

to UK events. Therefore, an investigation into events in different countries might produce different findings of how and why knowledge sharing occurs, due to the different cultural norms and volunteering attitudes.

## **7.5 Author's reflexivity: Final reflections**

At the end of this thesis, I return to the first person, and wish to address the reader with my final thoughts. I wish to end on a personal note, rather than with academic standards and language. In doing this, I reflect upon my experience and the impact of my doctoral thesis. When I embarked on this thesis, the purpose was to successfully complete one criteria of the qualification of a Doctor of Philosophy (PhD). However, that feels particularly mercenary and matter-of-fact and feels at odds with a phenomenological undertaking that engaged individuals and encouraged them to share their personal experiences. Hermeneutic phenomenology studies encourage the expression of interpretations through means that are not bound by rules or particular formats (van Manen, 1990).

In producing this research thesis, my wish has been to faithfully represent and interpret the experiences of my participants using hermeneutic phenomenology. The phenomenological process can be transformational (Finlay, 2011, p.254) through new learning and triggering emotions from hearing the participants' voice. My aim was for the reader to appreciate my attempts to understand a phenomenon more deeply (Finlay, 2011); in so doing, I hope the reader is 'transformed' in their own 'sensemaking' (Weick, 1995) and now has a clarified or new viewpoint or feelings towards how and why volunteers share knowledge at festivals. I also believe many of the participants experienced a transformation through the act of reflecting on their volunteering experience; thus, developing a deeper awareness of their actions and insight into the intrinsic value of volunteering. Finally, through this long, detailed PhD process, I feel I have transformed as a festivalgoer, a volunteer, and a researcher.

In presenting this thesis, I have adopted a hermeneutic phenomenology style using metaphor and bringing descriptions to the forefront to aide my interpretations. Phenomenological researchers are encouraged to extend and embrace artistic expressions in their presentation of findings (van Manen, 1990), which I have done through analogy and interpretations of language in my findings chapters. Further, artistic output was described during an IPA induction weekend I attended, organised and delivered by Gil-Rodriguez and Hefferon (2013). Elena Gil-Rodriguez spoke passionately about the use of 'poetic condensations': a phenomenologically-inspired way to express and evoke human experiences from verbatim transcriptions developed by Öhlen (2003). Elena embraced this artistic concept in her own doctoral thesis (Gil-Rodriguez, 2008) and this inspired me to venture tentatively towards a more poetic expression. Therefore, at the end of this thesis is my own poetic endeavour. Rather than subscribing to poetic condensations (Öhlen, 2003) or poetic transcriptions (Glesne, 1997), both of which create poetry from one participant, I have selected individual line quotes from a variety of participants to create my poem. Each line is a quote from one (yet not each) of my 28 participants. This collection of narratives could also be seen to reflect the hermeneutic circle: that is, in representing an individual's whole experience I have reflected on and embraced the constituent parts of their experience in order to present the whole phenomenon.

Every time I read my participants' words, I get a feeling of joy and connectedness. I chose quotes based on their expressive language, imagery, or a sense of the experience they evoked. I feel a great sense of ownership and duty to 'my' participants as they are, and will always remain, at the heart of my PhD experience. I have come to know them and their experiences intimately through their personal narratives. I have collated their words in what I am calling my 'poetic conclusion' to evoke a sense of their lived experiences and thus the essence of phenomenon I have explored. I hope you enjoy.

**'TRENCHFOOT AND SUNBURN'**

*Smiley, happy stewards,  
Standing-on-one-leg-for-the-longest tournament,  
Singing a song about which lane you need to stand in,  
You can feed into the buzz...  
Jumping up and down and doing something silly.*

*MDMA, alcohol, tobacco.  
Ketamine.  
Physically intimidating men,  
Picked me up by the shoulders and threw me to one side.*

*Remembered together,  
A fun way of learning.  
Information... is obtained through the open radio,  
It's just conversation isn't it?  
The Bible according to Michel.  
Horrific video.*

*Dripping in sweat and exhausted,  
Eaten alive by midgies.  
Oh for fuck's sake, get a grip.  
Morris Men can be quite arsey when they're drunk.*

*Bambi on ice,  
You start performing,  
You're part of this wonderful, magical thing.  
Behind the wizard's curtain,  
Really part of something.  
You're in the world... but you're not really in the world.*

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## Appendices

## Appendix I      **Participant information sheet**



### **Research Information Sheet**

**Title of Project:** Knowledge in action: Experiences of festival volunteers  
**Name of Researcher:** Diana Clayton  
**Date:** April 2013

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Firstly, thank you for agreeing to participate in this research study. Your participation will be of great value to the project, and help me understand festival volunteer experiences better. Before you participate in this research, the following is information you should be aware of, including *what the research is for* and *what will happen to your responses*. Should you have any questions, please ask me.

#### **What is the research about?**

The aim is to explore experiences of arts & music festival volunteers, specifically to understand how and why volunteers' apply their knowledge during festival events and within festival organisations.

#### **Why are you doing this research?**

This research is being conducting for a PhD at the University of Exeter's Business School by Diana Clayton. The research is funded by the Economic and Social Research Council (ESRC).

#### **How are you doing this research?**

Firstly, interviews with up to 20 festival volunteers across the UK will form the first stage of my research in Spring/Summer 2013. The second stage of research is for 10 of these participants to keep a journal of their volunteering experiences during forthcoming festival events (summer 2013).

#### **What will be the benefits of this research?**

In addition to providing data for the PhD research project, it is hoped that themes will emerge to help festival organisers engage with volunteers and their knowledge in a more effective manner.

#### **What is involved in an interview?**

This in-depth interview will last between 1 and 2 hours, and will be face-to-face, via Skype or by telephone. There are no right or wrong answers to my questions, and I'm looking forward to hearing YOUR experiences, perceptions and views.

#### **Will the interview be recorded?**

Yes, with your permission. I would like to record the interview using a digital voice recorder. This is to ensure your responses are documented accurately, and so that I can concentrate on what you say during the interview, rather than just writing down your answers.

#### **What will be involved in the journal-keeping?**

If you would like to participate in the second stage of research, you would keep a journal while volunteering at a UK arts and music festival this summer. You will be provided with a paper journal, and will be given some headings to consider for each



day's written entry. By way of thanking you for the successful completion and submission of this journal, you will receive a £25 gift voucher.

**I am interested in taking part in the journal, what do I do?**

Please let me know if you wish to participate in this second stage of research.

**What if I change my mind?**

You have the right not to answer one or all of the questions, and you may withdraw your participation in the research at any time, without giving any reasons. You may withdraw your research data up to one month after making your contribution – either the interview or the journal.

**Will my responses be confidential?**

Your identity will remain anonymous in this and any subsequent related research publications.

**How is my personal data protected?**

All recordings and transcriptions will be encrypted for confidentiality. Any personal data on participants will be processed in accordance with the provisions of the Data Protection Act 1998. The University of Exeter is registered with the Information Commissioner's Office that implements the Data Protection Act 1998.

**Do I have to sign anything?**

Each participant is requested to sign a 'consent form' to confirm you have been fully informed of the intent of the research, that you agree to participate (under these conditions), and you understand what will happen with the research data.

**Will I see the final research report**

If you would like a summary of the research findings at the end of the project, please indicate this to the researcher. You will need to provide a contact name and email address.

**Researcher contact:**

Should you need to contact me at any time, my contact details are here:

Diana Clayton, PhD Researcher University of Exeter Business School Streatham Court, Exeter EX4 4ST United Kingdom Tel: +44-(0)1392-726113 <a href="mailto:dc340@exeter.ac.uk">dc340@exeter.ac.uk</a>
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**Concerns or complaints**

If you have any concerns or complaints about this research or the researcher, please contact one of the following:

Professor Tim Coles University of Exeter Business School Streatham Court, Exeter, EX4 4PU United Kingdom Tel: +44-(0)1392-264441 <a href="mailto:t.e.coles@exeter.ac.uk">t.e.coles@exeter.ac.uk</a>	Dr. Joanne Connell <i>University of Exeter Business School</i> Streatham Court, Exeter, EX4 4PU United Kingdom Tel: +44-(0)1392-722657 <a href="mailto:J.J.Connell@exeter.ac.uk">J.J.Connell@exeter.ac.uk</a>
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## Appendix II    **Consent form**



### **Consent Form**

**Title of Project:** Knowledge in action: Experiences of festival volunteers

**Name of Researcher:** Diana Clayton ([dc340@exeter.ac.uk](mailto:dc340@exeter.ac.uk))

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My participation in this research study is subject to the following:

- I have read and understood the Research Information Sheet (dated: April 2013), and had the opportunity to ask any questions? ☐
- I am 18 years of age or older ☐
- I understand my participation is completely voluntary, and that I have the right to withdraw my participation without giving a reason, and can do so at any time during the research and up to one month after contributing to the research ☐
- I agree the interview can be recorded (audio) ☐
- Any responses (interview and/or journal) will remain anonymous in this research, in the final dissertation, and any subsequent related publications and presentations ☐
- Any personal data will remain confidential ☐
- I understand the researcher has a duty of care to me ('the participant'), and should I disclose any information of concern (e.g. criminal or personal safety) the researcher may be obliged to communicate this to the appropriate bodies ☐
- This form consents to my participation in:
  - an interview:                      yes ☐ no ☐
  - keeping a journal:                yes ☐ no ☐

Finally, please sign below if you wish to proceed with your participation in the research study:

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*Participant signature*                      *Date*

---

*Researcher signature*                      *Date*



**Consent Form: Additional Information**

**Title of Project:** Knowledge in action: Experiences of festival volunteers

**Name of Researcher:** Diana Clayton (dc340@exeter.ac.uk)

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I would like to receive a summary of the research findings ☐

Name: \_\_\_\_\_

Email address: \_\_\_\_\_

## Appendix III Interview topic guide



**Title of Project:** Knowledge in action: Experiences of festival volunteers

**Name of Researcher:** Diana Clayton (dc340@exeter.ac.uk)

**Aim and Objectives:** The aim of this study is to explore experiences of arts and music festival volunteers, specifically to understand how and why volunteers' apply their knowledge during festival events and within festival organisations.

### **Introduction**

*Aim: To introduce the research and set the context for the proceeding discussion.*

- [SWITCH ON RECORDING DEVICE & stop watch]
- Introduce self / University of Exeter
- Introduce study – who is it for (PhD; ESRC) and what is it about?
- Consent – reaffirm signed & key points:
  - Purpose of interview
  - Length of interview (up to 2 hours)
  - 18 years of age or over
  - Voluntary nature of participation and right to withdraw (1 month)
  - OK to record the interview – saves me writing & can listen
- Confidentiality & anonymity
- Really want to hear your perspectives on your PAST volunteering role – so lots of silence from me!
- Any questions before we begin?

### **1. Background and personal circumstances**

*Aim: to introduce the respondent and highlight any background issues that might influence their responses (1)*

- What do you do 9-5 Monday to Friday normally?
- What are your personal interests, outside of your 'normal' daily job/life?
- Do you have other volunteering experience?
  - Describe
  - Why do that?
- Can you give me a brief understanding of your festival volunteering experience?
  - What role/s have you undertaken at festival?
  - Describe what that entails?
- What stimulated you to start volunteering at festivals?
  - What motivated you? (pull)
  - What was the draw? (push)

## **2. Type of volunteers**

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*Aim: Reveal personal characteristics (2)*

- Please describe a 'typical' volunteer?
- What are the common personal characteristics of a volunteer?
- About you: what do you personally bring to a festival?
  - Skills/Competencies/Qualifications
- How is your daily job different to your festival work?
- What skills did you draw on from your daily for your festival volunteer role?

## **3. Becoming a steward volunteer**

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*Aim: explore any formal knowledge structures in place (1, 3)*

- What type of people do you feel festivals are looking for? (Do you feel you match that?)
- Why do you feel festivals need volunteers?
- What is the main purpose of a festival volunteer?
- How did you become prepared for your volunteer role?
- How did you become confident in your volunteer work?
- With whom do you work and interact during your festival work?

## **4. Knowledge flows**

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*Aim: explore types of knowledge circulating at the festival and any formal structures in place (1, 5)*

- How did you gain proficiency in your role?
- Did you encounter an unexpected situations? Detail/describe.
- During the festival, what new knowledge did you learn?
- Do you feel you shared any knowledge – if so, what kind, & how did you get that knowledge?
- Do you feel festival learn from volunteers?

## **5. The Festival environment**

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*Aim: To explore whether the environment impacts the individual (4, 5)*

- How does the organisation value what a volunteer brings to the organisation? (Expand & describe; why feel this?)
- What is the culture and work ethic at this festival for a volunteer?
- What makes a volunteer fit into the organisation?
- Does it make a difference if recruited by the festival organisation or by volunteer organisation?
- Describe the 'management team' of a festival? (Practices (formal or informal); Process; Policies; Micro/macro)
- Have any colleagues surprised you in how they have worked? (Out of the norm? Good? Bad? Why happened?)
- What are the conditions (environment, interactions, or catalyst) at your festival that motivate people sharing knowledge? Please detail...
- What are the conditions (environment, interactions, or catalyst) at your festival that are a barrier people sharing knowledge? Please detail...
- What could encourage volunteers to actively share more of their knowledge? (How/who).

## 6. Suggestions

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*Aim: to get respondent's ideas on how to improve things?*

- Final question: What makes a volunteer return to your organisation/festival?
- Before we conclude, is there anything else that we haven't covered that you wish to add?

### **Prompts for the end of the interview:**

'Thank you' for participation in the interview

Reassure on confidentiality & anonymity

One month to withdraw

Check if they want to be informed of findings

Thank again

## Appendix IV    **Diary completion guidance**

My sincere gratitude to you for keeping this diary during your 2013 Festival Volunteering. Your writing, your reflections, and your perceptions are invaluable for my research project. I have written some guidance below to help you complete the diary, plus I have enclosed the 'thank you' gift voucher and prize draw eligibility at the back of this diary. Please do not hesitate to email or call if you have any questions. Thanks –  
Dee Clayton

### **Journal Guidance**

I am interested in how you used and shared your personal knowledge at the festival during your volunteering experience. While writing your diary, please consider...

- ...describing your **whole volunteering experience** as you lived it **each day** – from the day you arrive to the day you leave; preferably at the end of each shift, so that it is fresh in your mind.
- ...focus on **particular examples and/or incidents**: describe the event or happening, **how** you felt doing it, your perceptions of **why** you were doing something.
- ...describe the experience from inside: the **feelings, mood, emotions**.
- ...jot down how you **feel**, what you **smell**, what you **heard**, what you **experienced**.
- ...focus on experiences that stand out for **vividness**, or as it felt for the first time.
- *Try to...* avoid causal explanations, too many generalisations, or abstract interpretations; and avoid beautifying your account with fancy phrases or flowery terminology.

Please do not worry about your writing style, spelling, or grammar – what I am looking for is the **individuality** of each person to hear your **experiences** and **perceptions** through **your** writing and **your** words.

Finally, do remember that whatever you write will have value – <i>the key is to write as much as you can about what you <b>see, hear, and feel</b>.</i>
---

## Appendix V     **Additional diary completion guidance**

Several of the diarists who have received their diary asked some clarifying questions – so thought I would share this with everyone. To reiterate the guidance for the diary and particularly eligibility (see *back of diary*) for the gift voucher and the prize draw – you need to write a ‘***substantial amount***’. I would suggest this is at least **4 to 8 A5 pages per day of the festival** – but more will be better! I am really interested in *anything to do with your volunteering role*, whether on shift or not, and these questions might help guide you in that:

- what did you do while on shift,
- who did you interact with while on shift,
- what questions were you asked and how did you deal with them,
- were there any emergency situations and how did you know how deal with it and what did you do,
- what knowledge did you receive,
- what knowledge did you share with others,
- how did you learn new things to help your volunteer job while at the festival
- detail what happened at shift change over
- did you discuss what happened on your shift at other times of the festival, when you were not on shift?
- What were your interactions with supervisors/managers above you?
- What interactions did you have with the central management/control of volunteers?
- How did the ‘managers/supervisors’ motivate you?
- What training, briefings, or documents did you have on-site to help you do your work?
- Reflect on the overall experience, and would you return as a festival volunteer – if so, why?
- Consider any ‘updates’ to information and briefing notes given to you on or off shift – what were those updates, how were they different from before? How did that help your role?
- Tell me about what questions you were asked by customers, what were the customers like (e.g. behaviour, emotions, body language, attitude, etc.) when they asked the question/s and how you responded – did you have to ask a colleague or look up the briefing notes, or radio in?



- What situations/questions did you have to escalate to your 'manager/supervisor' and why... what was the outcome?
- Did you have a handover briefing at each end/start of shift – tell me more details about that? What did you hear, what did you say? Did you make notes - detail those for me: from whom, what were they, were they useful?
- What information did you get on the radio comms, from whom... what did you do with that information that you received?
- When writing an interaction, give me all the details you can – what led up to that interaction/situation, who was speaking to whom, who said what, what happened to that information, what was the outcome of the conversation/situation? Did you hear something later (on or off shift) that could have influenced that situation at the time?

***I hope that helps. Let me know if you have any questions. Thanks, Dee***

## Appendix VI    **Prize-draw eligibility (diary participants only)**

**Please don't forget...** to submit your diary to me to be eligible for the 'Thank-you' gift voucher, together with the detachable prize draw entry. Here are the full details on eligibility. Please contact me if you have any questions. Thanks, Dee Clayton

### **'Thank-you' Gift Voucher Eligibility:**

- To be **eligible** to receive the gift voucher you must fit the research criteria, which includes being 18 years of age or over; and, you must successfully complete and submit the original diary to Dee Clayton.
- 'Successfully completed' means completed each day of the festival, with a 'substantial' amount of writing about your volunteering experience.
- 'Successfully submitted' means returned to Dee Clayton in a timely manner (ideally within a week of your volunteer experience), and by 15 September 2013 at the latest.

### **Prize Draw Eligibility:**

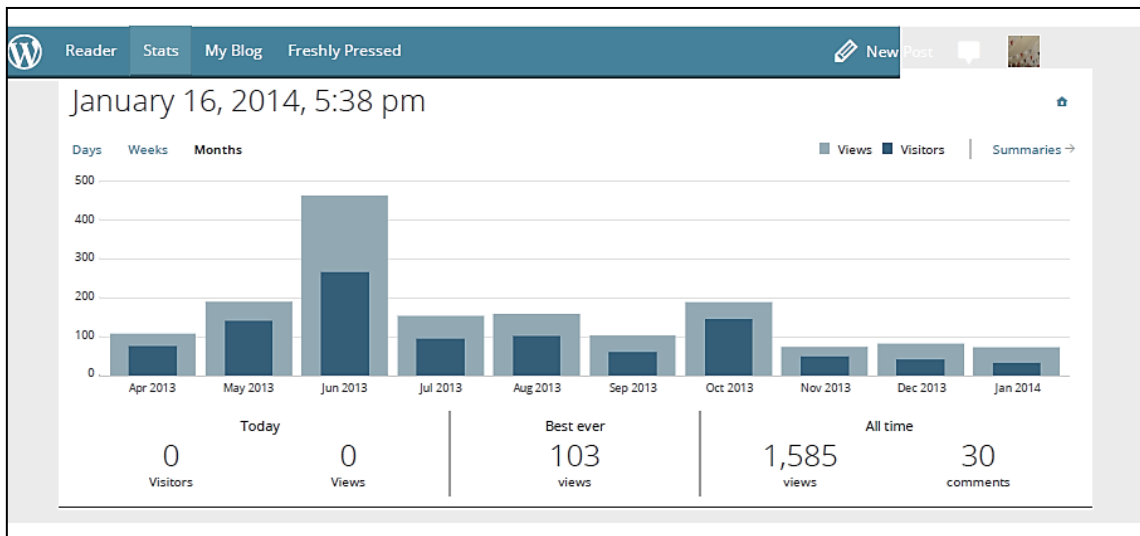
- To be eligible to enter the prize draw you need to have successfully submitted and completed the diary (see above ref: 'Thank-you' Gift Voucher), and completed the detachable prize draw entry form and returned it to Dee Clayton by 15 September 2013, at the latest.
- The prize is a pair of tickets to the 50th Towersey Festival 2014 to be held 21-25 August 2014, with camping (site 2).
- The prize is solely for the use of the participant and one guest, and cannot be sold to or used by anyone else other than the winner of the prize draw.
- The prize cannot be exchanged for any other prize or financial amount.
- Entry to the prize draw is restricted to one submission per research participant.
- Prize winners must abide by the relevant terms and conditions of Towersey Festival ticketholders (see <http://www.towerseyfestival.com/tickets>).
- The draw will take place on 1st October 2013.
- The winner will be chosen at random from all valid entries by someone other than Dee Clayton, or any of the research participants.
- The winner will be notified by 15 October 2013 via the email address as notified to Dee Clayton during the research process.
- The decision of the draw is final and no correspondence will be entered in to.
- Any personal data on participants will be processed in accordance with the provisions of the Data Protection Act 1998. The University of Exeter is registered with the Information Commissioner's Office that implements the Data Protection Act 1998.

## Appendix VII Participant recruitment activities

Date	Method	Target Audience	Action
16/04/13	Twitter	Twitter followers (n=1,982 as at 08/07/2014)	Set up Twitter account: @FestVolRes  Initial call for participants followed by regular research- and festival-related posts; and reposted links to the WordPress Blog page. Enabled direct contact from potential participants.
16/04/13	Blog	Subscribers (n=15 as at 08/07/2014); plus Twitter followers.	Set up WordPress blog page: <a href="http://festivalvolunteerresearch.wordpress.com/">http://festivalvolunteerresearch.wordpress.com/</a>  Used as the landing page for all the research and festival-related information. Used for original posts and reposts; and enabled direct contact from potential participants.
15/04/13	Email	AFO members (n=23)	Email to provided distribution list of festival organisations, requesting access to their volunteers.
17/04/13	Email	AIF members (n=27)	Email provided distribution list of festival organisations, requesting access to their volunteers.
19/04/13	Linked In	Connections (n=500+ as at 08/07/2014)	Repost of WordPress Blog releases, available to connections through Activity Updates.
10/06/13	Email	'Delphinus Festival' Volunteers	Direct email from the Volunteer Coordinator to all their volunteers. Script provided by the researcher. Enabled direct contact from potential participants.
12/06/13	FaceBook	'Ursa & Co.' Volunteers (n=8,872 members as at 08/07/14)	'Closed' FaceBook page access to request for participants. Enabled direct contact from potential participants.
11/07/13	FaceBook	'Equuleus Festival' Volunteers	'Closed' FaceBook page access to request for participants. Enabled direct contact from potential participants.

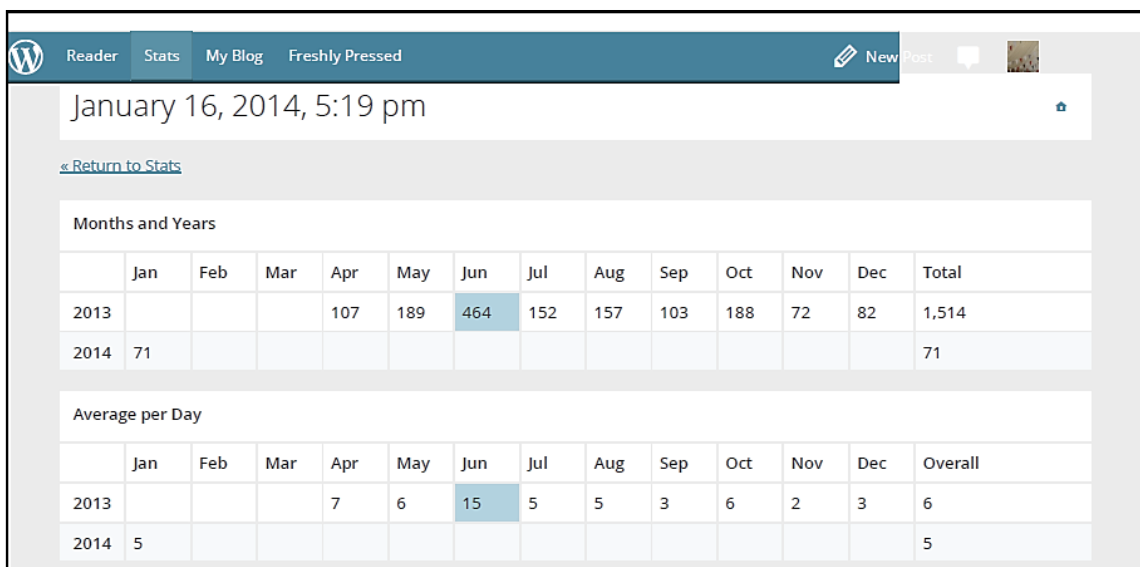
## Appendix VIII WordPress blog statistics

Figure: WordPress blog statistics by month



Source: WordPress, 2014

Figure: WordPress blog views by month (total and average)



Source: WordPress, 2014

## Appendix IX    **Example thematic analysis: Laura, 94:9**

The following is a step-by-step overview of how one quote was coded, or themed. The participant was 'Laura', and her unique respondent identifier was R036. Her primary interview transcript document is numbered 'P94', the quote is the ninth in that document. Thus, the quote is referenced 'Laura, 94:9'.

*You never see all the organisation that goes into it; the fact that they've been setting up since two weeks ago and ... then you leave on the Monday and you leave all the rubbish behind [laughs] on the campsite and you don't think about how it exists outside of those three days when you're there. [Laura, 94:9]*

Following the series of theming of the data and final creation of codes, this section or quote, was coded '*being*'; this related to the experience of being a volunteer ('EXP'), and referred specifically to belonging, and feeling part of the organisation. Therefore, it was assigned the code identifier '*BEING\_EXP\_Belongingness: Being 'Part of It'*'. This code, or theme, contained the following date-stamped research note within ATLAS.ti to explain its intent:

*14/11/2013 15:32:14: Examples of the participant illustrating how volunteering makes them belong and feel part of it – 'it' being the festival as a whole. Backstage. An important 'cog' in the whole mechanism. Sense of doing something important - for the 'greater good' of the festival. Seeing something other people do not. "Behind the Wizard's curtain". [Source: Author]*

These notes assisted in identifying similar quotes that could be attributed to that theme. Further, the researcher made the following data-stamped note, by way of observation and justification for the selection of the quote itself:

*09/12/2013 16:54:06: Laura compares attending a festival as a customer versus as a volunteer, and highlights how a volunteer steward is privileged to witness the effort and time to set up and take down of the festival operations, and suggests that customers perhaps are naive to the whole festival, and indeed to the green field the rest of the year. [Source: Author]*

Following the researcher's reflection and familiarisation with the data, the many initial exploratory codes were distilled to generate fewer, new themes that expressed the essence of the experience. These themes were further built-up by means of clustering similar quotes to create sub-themes; repeating this process of reviewing, interpreting and reflecting until sub-themes and themes were identified (as per: Finlay, 2011, p.234). In doing this, when codes were merged, the comments fields for the 'code' and the 'quote' were utilised to keep a (date-stamped) track of the evolution of the code, including its intent and examples of the code. These notes are critical to thematic analysis, which requires the researcher to not merely name themes; rather, skills are required for 'describing and explicating' (i.e. explaining meaning) themes (Finlay, 2011, p.236). The 'memo' section held notes on the creation and progression of themes, and future research opportunities and limitations of this study as they arose during analysis; or, 'analytic memos' (Saldana, 2013, p.41). Further, the memo section stored a research diary, which was used in the reflexive section of this thesis (see Section 3.6).

This process was repeated until ultimately, all codes were reduced in number, distributed, and clustered into a streamlined number of themes and sub themes, and colour coded for ease of identification. Appendix X lists the final 114 codes; these are: 69 thematic categorisations (e.g. 'Being – experience of volunteering'; 'Being – motivation to volunteer'; 'Learning – knowledge sharing: barrier to'); 30 possible participant attributes (e.g. gender, festival pseudonym, year); 10 codes noting the type of document (e.g. diary, interview audio, interview transcript); and, 5 other general codes. Not all participants gave information on all codes or themes, and following the theming of the data, an overview picture of which participant created Appendix XI. This

outlines the spread of participants data used across all findings and discussion chapters, and a total number of mentions within the text. Further, as an example, Appendix XII demonstrates that only 18 of the 28 participants gave 155 quotes for one code on personal characteristics ('BEING\_Identity: Pers Char').

## Appendix X    **Final ATLAS.ti theme and coding list**

Category	Code/Theme
Attributes	# Exp Vol: No
Attributes	# Exp Vol: Yes
Attributes	# Fest: 'Dorado', F009
Attributes	# Fest: 'Pictor', F028
Attributes	# Fest: 'Auriga', F003
Attributes	# Fest: 'Indus', F019
Attributes	# Fest: 'Horologium', F017
Attributes	# Fest: 'Musca', F024
Attributes	# Fest: 'Delphinus', F008
Attributes	# Fest: 'Mensa', F023
Attributes	# Fest: 'Draco', F010
Attributes	# Fest: 'Octans', F025
Attributes	# Fest: 'Equuleus', F011
Attributes	# Fest: Multiple festivals
Attributes	# Fest: 'Lynx', F022
Attributes	# Fest: 'Grus', F015
Attributes	# Fest: 'Fornax', F013
Attributes	# Fest: 'Leo', F021
Attributes	# Fest: 'Hercules', F016
Attributes	# Gender: F
Attributes	# Gender: M
Attributes	# Participant: Researcher
Attributes	# Participant: Vol
Attributes	# Role: Fest Vol Bar Staff



<b>Category</b>	<b>Code/Theme</b>
<b>Attributes</b>	# Role: Fest Vol Steward
<b>Attributes</b>	# Yr Vol: 2010
<b>Attributes</b>	# Yr Vol: Multiple years (2010 – 2012)
<b>Attributes</b>	# Yr Vol: 2011
<b>Attributes</b>	# Yr Vol: 2012
<b>Attributes</b>	# Yr Vol: 2013
<b>Type of entry</b>	* Blog
<b>Type of entry</b>	* Diary Transcript
<b>Type of entry</b>	* Email
<b>Type of entry</b>	* Guidebook/Handbook
<b>Type of entry</b>	* Interview:: Audio
<b>Type of entry</b>	* Interview:: SKYPE
<b>Type of entry</b>	* Interview:: TELEPHONE
<b>Type of entry</b>	* Interview:: Transcript
<b>Type of entry</b>	* Photo
<b>Type of entry</b>	* Video
<b>Researcher notes</b>	**FUTURE RESEARCH IDEAS
<b>General</b>	__Consent
<b>General</b>	__Diary Scene Setting/Context
<b>General</b>	__Interview Set Up/Close Down
<b>General</b>	__Non Festival Life
<b>Theme</b>	BEING_EXP OF VOL
<b>Theme</b>	BEING_EXP of Vol: +ve / Upside
<b>Theme</b>	BEING_EXP of Vol: immediacy of exp
<b>Theme</b>	BEING_EXP of Vol: rules & regs
<b>Theme</b>	BEING_EXP of Vol: Skills_new_personal devlpt
<b>Theme</b>	BEING_EXP of Vol: Skills_Untapped Potential & skills
<b>Theme</b>	BEING_EXP of Vol: Skills_used at fest

<b>Category</b>	<b>Code/Theme</b>
<b>Theme</b>	BEING_EXP of Vol: -ve /Downside
<b>Theme</b>	BEING_EXP of Vol: Vol vs employees
<b>Theme</b>	BEING_EXP_BELONGINGNESS
<b>Theme</b>	BEING_EXP_Belongingness: Artefacts
<b>Theme</b>	BEING_EXP_Belongingness: Being 'Part of It'
<b>Theme</b>	BEING_EXP_Belongingness: part of Team/Community
<b>Theme</b>	BEING_IDENTITY
<b>Theme</b>	BEING_Identity: 'festival friends'
<b>Theme</b>	BEING_Identity: Being 'more 'me''
<b>Theme</b>	BEING_Identity: Inversion of normality
<b>Theme</b>	BEING_Identity: Pers Char'
<b>Theme</b>	BEING_Identity: Typ Fest Vol
<b>Theme</b>	BEING_MOTVN TO VOL
<b>Theme</b>	BEING_Motvn to Vol: Altruistic/charity
<b>Theme</b>	BEING_Motvn to Vol: Fest-content/£
<b>Theme</b>	BEING_Motvn to Vol: New or diff exp
<b>Theme</b>	BEING_Motvn to Vol: Ppl & networks
<b>Theme</b>	BEING_Motvn to Vol: Work Exp/CV
<b>Theme</b>	INF FACTORS_COMMS
<b>Theme</b>	INF FACTORS_Comms_Good
<b>Theme</b>	INF FACTORS_Comms_Improve
<b>Theme</b>	INF FACTORS_Comms_Lack/Bad
<b>Theme</b>	INF FACTORS_CO-WORKERS
<b>Theme</b>	INF FACTORS_Co-workers: Engagement
<b>Theme</b>	INF FACTORS_Co-workers: Expectations
<b>Theme</b>	INF FACTORS_Co-workers: Impact on others
<b>Theme</b>	INF FACTORS_FEST ORG
<b>Theme</b>	INF FACTORS_Fest Org: Control Structures

Category	Code/Theme
Theme	INF FACTORS_Fest Org: Fest Tasks
Theme	INF FACTORS_Fest Org: hierarchy
Theme	INF FACTORS_Fest Org: Ops/Org
Theme	INF FACTORS_Fest Org: roles
Theme	INF FACTORS_MGR QUALITIES
Theme	INF FACTORS_Mgr Qualities:
Theme	INF FACTORS_Mgr Qualities: +ve:
Theme	INF FACTORS_Mgr Qualities: +ve: Motivational
Theme	INF FACTORS_Mgr Qualities: +ve: Open/Access
Theme	INF FACTORS_Mgr Qualities: -ve:
Theme	INF FACTORS_Mgr Qualities: -ve: Inaccessible
Theme	LEARNING_CofP
Theme	LEARNING_CofP: Practice_Aliveness
Theme	LEARNING_CofP: Practice_Mg Informality
Theme	LEARNING_CofP: Practice_Not Virtuous?
Theme	LEARNING_CofP: Structures_Cycle of Knowledge
Theme	LEARNING_CofP: Structures_Formal_Documents
Theme	LEARNING_CofP: Structures_Formal_Induction/briefing
Theme	LEARNING_CofP: Structures_Formal_Logistical Docs
Theme	LEARNING_CofP: Structures_Formal_Social Networks & Web
Theme	LEARNING_CofP: Structures_Informal
Theme	LEARNING_CofP: Structures_Informal_'Winging It'
Theme	LEARNING_K'LEDGE TYPE
Theme	LEARNING_K'ledge Type: 'Common Sense'
Theme	LEARNING_K'ledge type: Explicit
Theme	LEARNING_K'ledge type: Tacit
Theme	LEARNING_KS
Theme	LEARNING_KS: Barrier to

Category	Code/Theme
Theme	LEARNING_KS: Improvements
Theme	LEARNING_KS: Motivation to
Theme	LEARNING_PREP & CONF
Theme	LEARNING_prep & conf_became
Theme	LEARNING_prep & conf_not
Theme	LEARNING_prep & conf_well

### **Summary of codes**

Number of codes	Category
30	Participant attributes
10	Type of entry
5	Research notes and 'general'
69	Themes and sub themes
<b>114</b>	<b>Total</b>

## Appendix XI Prevalence of chapter themes by respondent

No.	Respondent Identifier ('R')	Pseudonym	Primary Document ('P') Identifier		Chapter and theme			
			Interview	Diary	4. Distinctivene	4. Motivation	5. Community	6. Knowledge
1	R005	Ralph	P84	P114	N	Y	Y	Y
2	R007	Val	P66	P106	N	Y	Y	Y
3	R009	Tamsin	P82	P115	Y	Y	Y	Y
4	R012	Olivia	P92	P117	Y	Y	Y	Y
5	R013	Carol	P80	P118	Y	Y	Y	Y
6	R015	Hannah	n/a	P107	N	Y	Y	Y
7	R017	Imogen	n/a	P108	N	Y	Y	Y
8	R018	Rose	n/a	P119	N	Y	Y	Y
9	R019	Ginny	P74	n/a	Y	Y	Y	Y
10	R020	Carl	P88	P120	Y	Y	Y	Y
11	R021	Kelly	P70	P109	Y	Y	Y	Y
12	R022	Wendy	P86	n/a	Y	Y	Y	Y
13	R023	Eve	n/a	P110	N	Y	Y	N
14	R025	Melissa	n/a	P111	N	Y	Y	N
15	R026	Victor	P72	P112	N	Y	Y	Y
16	R028	Amy	n/a	P113	Y	Y	Y	Y
17	R031	Beverley	n/a	P116	N	Y	Y	N
18	R033	Ed	P76, P78	n/a	Y	Y	Y	Y
19	R034	Arthur	P90	n/a	Y	Y	Y	Y
20	R036	Laura	P94	n/a	Y	Y	Y	Y

No.	Respondent Identifier (‘R’)	Pseudonym	Primary Document (‘P’)		Chapter and theme			
			Identifier		4.	5.	6.	7.
			Interview	Diary	Distinctivene	Motivation	Community	Knowledge
21	R037	Timothy	n/a	P121	N	Y	Y	Y
22	R038	Susan	n/a	P122	N	Y	Y	Y
23	R040	Jacqui	P96	n/a	Y	Y	Y	Y
24	R041	Debbie	n/a	P123	N	Y	Y	N
25	R042	Una	n/a	P124	N	Y	Y	Y
26	R046	Fiona	P103	n/a	N	Y	Y	N
27	R047	Nicholas	P100	n/a	Y	Y	Y	Y
28	R048	Bruce	P98	n/a	Y	Y	Y	Y

## Appendix XII Respondents' comments on personal characteristics of volunteers

Personal characteristics of volunteers (code 'BEING_Identity: Pers Char')	Respondent pseudonym & document source ('P*')
Humour, communicative, friendly, helpful, strong-willed, confident, open, approachable, clear, reliable, punctual, trustworthy	<i>Val, P66</i>
Open, friendly, communicative, decisive, flexible, listens	<i>Kelly, P70</i>
Upbeat, happy, helpful, muck-in, tow-the-line	<i>Victor, P72</i>
Happy, warm, bubbly, inclusive, nice, helpful, interested, aware, prepared, fitting-in, shiny	<i>Ginny, P74</i>
Helpful, relaxed, open, outgoing, prepared, 'vegetarian-orientation', friendly, enthusiastic, stamina, patience, calm, problem solver, smiley, happy, personal, relatable	<i>Ed, P76</i>
Enthusiastic, bright, lovely, positive, optimistic, keen, happy, outgoing, cheerful, lively, idiosyncratic, chatty, quirky, pragmatic	<i>Carol, P80</i>
Skint, lovely, approachable, engaging, knowledgeable, good-humoured, nice, human, down-to-earth, unpleasant, nasty, officious, bossy, power-trippy	<i>Tamsin, P82</i>
Laid-back, knowledgeable, motivated, interested, happy, enthusiastic, punctual, reliable, initiative, passionate	<i>Ralph, P84</i>
Problem solver, calm, people-watcher, persistent, happy, smiley	<i>Wendy, P86</i>
Welcoming, happy, smiley, cheerful	<i>Carl, P88</i>
Gregarious, open	<i>Arthur, P90</i>
Outgoing, 'interesting-way-of-dressing', approachable, talkative, interested, interesting, hard-working	<i>Olivia, P92</i>
Committed, optimistic, chatty, non-confrontational, diplomatic, interpersonal, confident, mature	<i>Laura, P94</i>

Personal characteristics of volunteers (code 'BEING_Identity: Pers Char')	Respondent pseudonym & document source ('P**')
Practical, hands-on, adaptable, dependable, outdoorsy, 'up-for-a-party, work-hard, play-hard, muck-in, prepared-to-graft, think-on-your-feet	<i>Jacqui, P96</i>
Get-up-and-go, with-it, trustworthy, drive, open, joins-in, open, friendly, interacts, outgoing, willing	<i>Bruce, P98</i>
Punctual, motivated, open, friendly, approachable, deals-with-conflict, professional, busy-body, positive, fun	<i>Nicholas, P100</i>
Customer-orientated, problem solver, joins-in, communicative, outgoing	<i>Fiona, P102</i>
Happy, joins-in	<i>Imogen, P108</i>

\*Key: P = 'primary document' identifier

**Theme/Code:** 'BEING\_Identity: Pers Char'

**Quotes:** Total of 155

**Participants:** 18 of the total 28



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